

The St. Gregory Hymnal AND CATHOLIC CHOIR BOOK

COMPILED, EDITED AND ARRANGED
BY

NICOLA A. MONTANI

A Complete Collection of approved English and Latin Hymns, Liturgical Motets and appropriate Devotional Music for the various seasons of the Liturgical year.

Particularly adapted to the requirements of Choirs, Schools, Academies, Seminaries, Convents, Sodalities and Sunday Schools.

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Rev. Charles J. Marshall, C. S. C.**

The St. Gregory Hymnal

and

CATHOLIC CHOIR BOOK

CONTENTS

THE ENGLISH SECTION

The English section contains over 150 Hymns for ADVENT, CHRISTMAS, LENT and PASSIONTIDE, PALM SUNDAY, EASTERTIDE, PENTECOST, HOLY TRINITY, CORPUS CHRISTI, THE BLESSED SACRAMENT, THE BLESSED VIRGIN, THE SAINTS (including a new hymn to ST. JEANNE d'ARC), HOLY COMMUNION (including the ACTS, DIVINE PRAISES, etc.) FOR CHILDREN, HOLY SOULS and Hymns for general use.

THE TEXTS

The Texts are from approved sources and have been selected with particular care. The translations are by recognized authorities and are for the most part taken from the Breviary. Many new Hymns have been especially written for this collection and constitute a most important feature of the Hymnal.

THE MUSIC

This Hymnal contains devotional melodies from traditional sources and, so far as known, are truly Catholic in origin. The editor has selected typical melodies from sources heretofore neglected by American and English Hymnologists. Melodies and Hymn tunes that are known and loved by the French, Slovak, Polish, Italian, German, and other Catholics, are here given in their original form with appropriate English texts.

The melodies have been so arranged as to be well within the range of the average voice. The extremely high keys have been carefully avoided and the limitations of the ordinary voice have been kept in mind; thus it will be found that none of the hymns intended to be sung by congregations and even by school children, rise above E flat (fourth space) or E natural. If higher keys are desired, transpositions can easily be made.

THE LATIN SECTION

The Latin Section contains nearly 300 Liturgical Hymns, Motets, Offertory pieces, Litanies and Chants. THE GREGORIAN CHANT IS TRANSCRIBED FROM THE VATICAN OFFICIAL BOOKS with the exception of a number of melodies taken from the Solesmes books.

Modern Liturgical music is included in this section which covers the seasons of ADVENT, CHRISTMAS, LENT and PASSIONTIDE, PALM SUNDAY (Music by Fr. Schubert), and the remaining portions of the Ecclesiastical year. HOLY WEEK RESPONSORIES by Michael Haydn; Music for the THREE HOURS' AGONY (Settings by Gounod and Dubois). Music for the FORTY HOURS' ADORATION (including Litany of the

Saints and Psalm, etc.); Music for CONFIRMATION and HOLY COMMUNION; The BLESSED VIRGIN; The BLESSED SACRAMENT; FIRST FRIDAY; The HOLY HOUR; The HOLY SOULS; PONTIFICAL CEREMONIES; The SACRED HEART, and a complete set of Benediction Motets taken from traditional and modern sources are special features not found in most Hymnals. Music for High Mass is also included (Asperges and Vidi Aquam), together with the Responses, etc., and the MASS OF THE BLESSED VIRGIN (Missa. B. M. V. cum júbilo), with Credo No. 4; A Gregorian mass of the purest type.

RECEPTION AND CEREMONY MUSIC

Another unique feature of this Hymnal is the section devoted to appropriate devotional music for Ceremonies (Reception, Profession, etc.).

New settings of the "Regnum Mundi," "Ecce Quam bonum," "Veni Sponsa Christi," "O Gloriosa Virginum" are provided. The Psalms "Quam dilecta" and "Conserva me" appear in their proper psalm tone settings.

ACKNOWLEDGMENTS

The editor gratefully acknowledges his indebtedness to the authors and translators who have courteously permitted the use of their hymns and translations, and renders special tribute of thanks to the Rt. Rev. Monsignor H. T. Henry for the rich store provided in his "Eucharistica." To the composers: Pietro A. Yon, Rev. S. M. Yenn, J. Lewis Browne and others, whose works are represented in this collection the editor is particularly indebted. Thanks are also due the firm of J. Fischer & Bro. for permission to use two copyrighted hymns ("Hymn for the Pope" and "When blossoms flowered").

Every effort has been made to ascertain the owners of copyright. If, notwithstanding, some have not been found, acknowledgment will be made as soon as possible after notification.

THE ST. GREGORY HYMNAL

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ADVENT
Hark! A Mystic Voice is Sounding

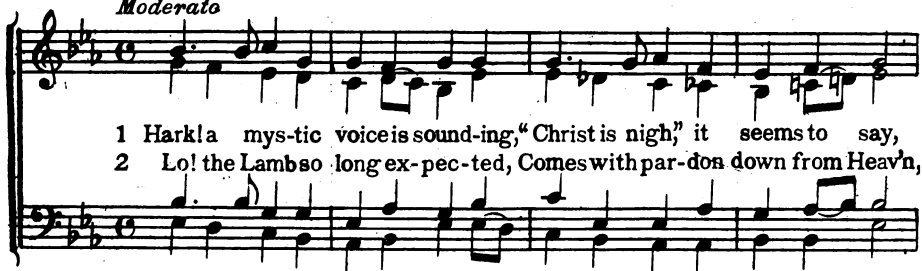
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Tr. Rev. E. Caswall

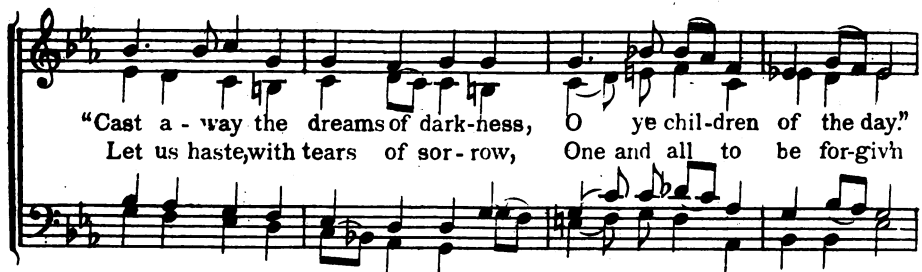
En clara vox

Nicola A. Montani

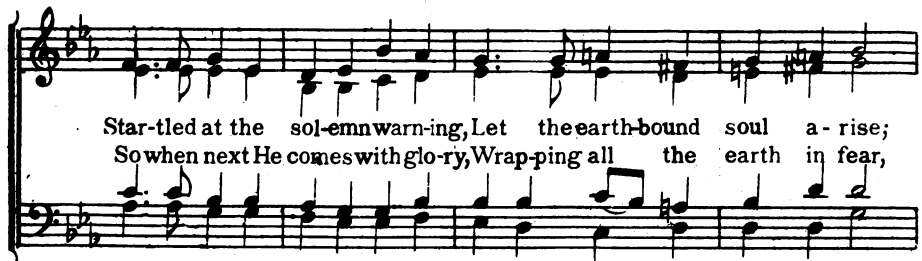
Moderato



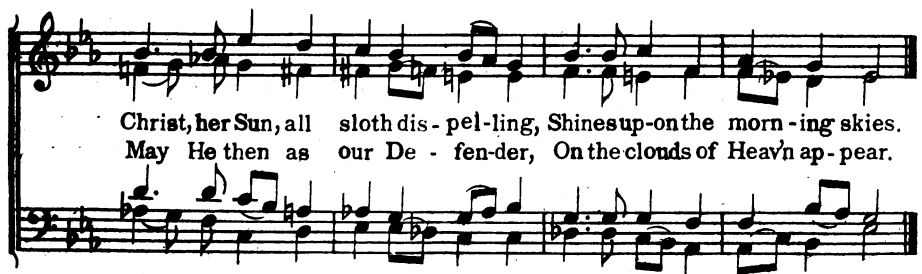
1 Hark! a mys-tic voice is sound-ing, "Christ is nigh," it seems to say,
2 Lo! the Lamb so long ex-pec-ted, Comes with par-don down from Heav'n,



"Cast a - way the dreams of dark-ness, O ye chil-dren of the day."
Let us haste, with tears of sor- row, One and all to be for-giv'n



Star-tled at the sol-lemn warn-ing, Let the earth-bound soul a - rise;
So when next He comes with glo-ry, Wrap-ping all the earth in fear,



Christ, her Sun, all sloth dis - pel-ling, Shines up-on the morn-ing skies.
May He then as our De - fen-der, On the clouds of Heav'n ap-pear.

O Come, O Come, Emmanuel!

Tr. Dr. J. M. Neale

Processional

Traditional Melody
"Veni, O Sapientiae"*Maestoso*

1 O come, O come, Em-man-u-el, And ran-som cap-tives - ra - el, That
2 O come Thou Rod of Jes - se, free Thine own from Sa-tan's ty-ran - ny; From

mourns in lone - ly ex-ile here, Un - til the Son of God ap-pear.
depths of hell Thy people save, And give them vic-t'ry o'er the grave.

ff Chorus

Re - joice! Re - joice! O

Is - ra - el! To thee shall come Em-man-u - el.

3 O come, Thou Day-Spring, come and cheer
Our spirits by Thine Advent here,
Disperse the gloomy clouds of night,
And death's dark shadows put to flight.
Rejoice, etc.

4 O come, O come, Thou Lord of Might,
Who to Thy tribes on Sinai's height,
In ancient times didst give the law,
In cloud, and majesty and awe.
Rejoice, etc.

ADVENT

Behold! behold He cometh

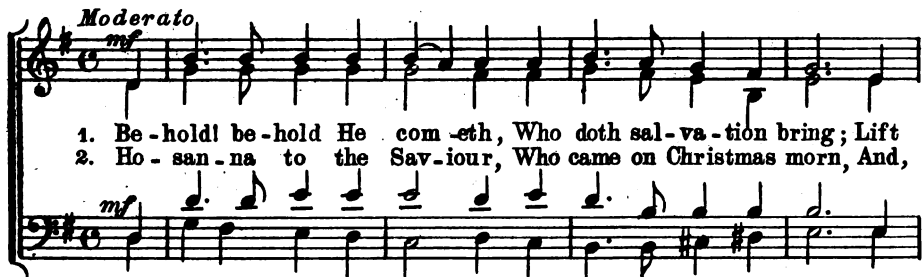
Processional

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Translated from the Latin

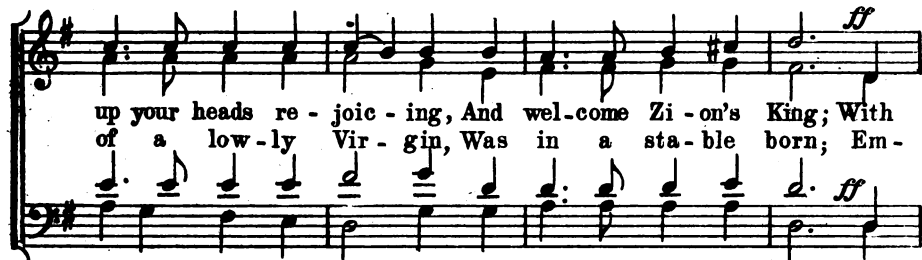
S Webbe

Moderato
mf



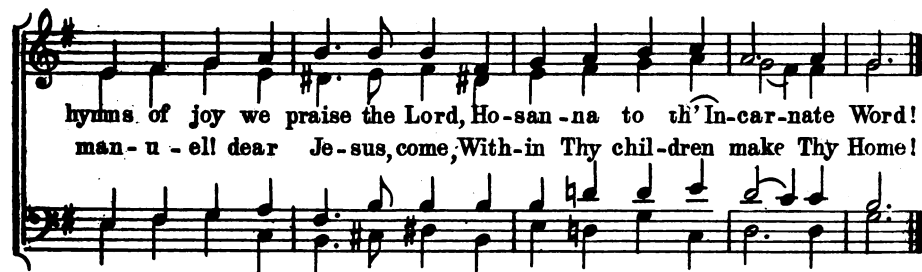
1. Be-hold! be-hold He com-eth, Who doth sal-va-tion bring; Lift
2. Ho-san-na to the Sav-iour, Who came on Christmas morn, And,

mf



up your heads re-joic-ing, And wel-come Zi-on's King; With
of a low-ly Vir-gin, Was in a sta-ble born; Em-

ff



hymns of joy we praise the Lord, Ho-san-na to th'In-car-nate Word!
man-u-ell dear Je-sus, come, With-in Thy chil-dren make Thy Home!

- | | |
|---|---|
| <p>3. Yea, come in love and meekness,
Our Saviour now to be;
Come to be formed in us,
And make us like to Thee,
Before the Day of Wrath draw near,
When as our Judge Thou shalt appear.</p> | <p>4. Soon shalt Thou sit in glory
Upon the great White Throne,
And punish all the wicked,
And recompense Thine own;
When ev'ry word and deed and thought
To righteous judgment shall be brought.</p> |
|---|---|

CHRISTMAS

Ye faithful, with gladness

Adeste Fideles

Free translation by the
Rt. Rev. Hugh T. Henry, Litt. D., L. L. D.

Traditional Melody

p

1. Ye faith-ful, with glad-ness, Ban-ish-ing all
2. Dear Ma-ry, His Moth-er, Gives to us as

p

sad-ness, O come ye, O come ye to
Broth-er The Lord whom the an-gels are

Beth-le-hem! See to us
wor-ship-ping: God the e-

(Refrain) *pp*

giv - en Christ, the King of Heav - en! 1.-4. While
ter - nal, Light of Light su per - nal!

pp

mf *f*

an-gels hov - er o'er Him, And shepherds kneel be - fore Him, O

mf *f*

come, let us a - dore Him, Lord — and — King!

3. Again sounding o'er us,
Let the Angel-chorus
The anthem of gladness and triumph sing;
||: "Glory be given
To the Lord of Heaven!" :||

(Refrain.)

4. Our voices now blending
With their songs unending,
All-joyful, dear Jesus, Thy glory sing.
||: Be our endeavor
Thus to praise Thee ever! :||

(Refrain.)

See, amid the winter's snow

Rev. E. Caswall

Traditional Melody

Allegretto

1. See, a - mid the win - ter's snow, Born for us on
2. Lo, with - in a man - ger lies He who built the

earth be - low; See, the ten - der lamb ap - pears,
star - ry skies; He, who throned in heights sub - lime,

Refrain

Prom - ised from e - ter - nal years! 1-5. Hail, thou ev - er
Sits a - mid the Cher - u - bim.

bless - ed morn, Hail, Re - demp - tion's hap - py dawn!

rall

Sing through all Je - ru - sa - lem, Christ is born in Beth - le - hem.

3. Sacred Infant all divine,
 What a tender love was Thine;
 Thus to come from highest bliss,
 Down to such a world as this.
 Hail, Thou, etc.
4. Teach, oh teach us, holy Child,
 By Thy Face so meek and mild;
 Teach us to resemble Thee
 In Thy sweet humility
 Hail, Thou, etc.
5. Virgin Mother, Mary blest
 By the joys that fill thy breast,
 Pray for us, that we may prove
 Worthy of the Saviour's love.
 Hail, Thou, etc.

CHRISTMAS

O Dear Little Children

Carol

Translated by Sister Jeanne Marie

Traditional Melody
Arr. by N. A. M.

Moderato semplice

p

1. O dear lit-tle chil - dren, O come one and all, Draw
2. O see in the crib low con - ceal - ing His night, See

p
Accompaniment.

near to the crib, here in Beth - le - hem's stall And
here by the rays of the clear shin - ing light, In

see what a bright ray of heav - en's de - light Our
clean - li - est swad - dle the Heav - en - ly Child More

Fa - ther has sent on this thrice ho - ly night.
beau - teous than le - gions of hosts un - de - filed.

3. He lies there, O children, on hay and on straw,
Dear Mary and Joseph regard Him with awe,
The shepherds, adoring, bow humbly in prayer,
Angelical choirs with song rend the air.
4. O children bend low and adore Him today,
O lift up your hands like the shepherds, and pray
Sing joyfully, children, with hearts full of love
In jubilant song join the angels above.

Angels we have heard on high

Bishop Chadwick

Nicola A. Montani

Allegro moderato

1. An - gels we have heard on high,
2. Shep - herd, why this ju - bi - lee?

Sweet - ly sing - ing o'er our plains, And the moun - tains
Why your rap - turous strains pro - long? What may the glad - some

in re - ply Ech - o - ing their joy - ous strains.
ti - dings be Which in - spire your heav'n - ly song?

3. Come to Bethlehem, and see
Him Whose birth the angels sing;
Come, adore on bended knee
Christ the Lord, the new-born King.

4. See Him in a manger laid,
Whom the choirs of angels praise
Mary, Joseph, lend your aid,
While our hearts in love we raise.

CHRISTMAS

8

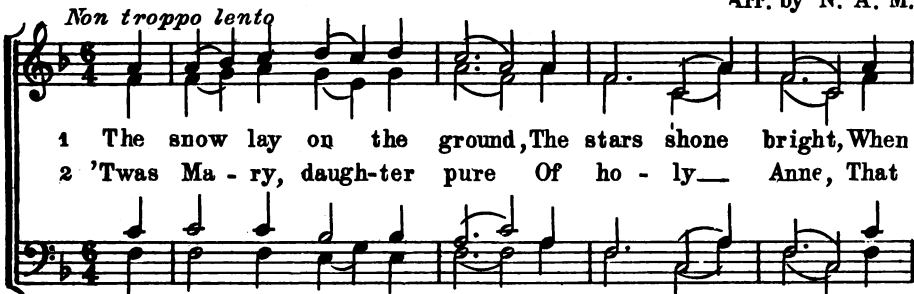
The snow lay on the ground

Old English Carol

Rev. Dr. Lingard

Edv. Grieg
Arr. by N. A. M.

Non troppo lento



1 The snow lay on the ground, The stars shone bright, When
2 'Twas Ma - ry, daugh-ter pure Of ho - ly— Anne, That



Christ our Lord was born On Christ - mas night.
brought in - to this world The God made Man.

- | | |
|---|--|
| 3. She laid Him in a stall
At Bethlehem;
The ass, and oxen shared
The roof with them. | 4. Saint Joseph too was by,
To tend the Child;
To guard Him, and protect
His Mother Mild. |
| 5. The angels hovered 'round,
And sang this song;
"Venite, adoremus
Dominum". | 6. And then that manger poor
Became a throne;
For He Whom Mary bore
Was God the Son. |
| 7. O come then, let us join
The heavenly host,
To praise the Father, Son
And Holy Ghost. | |

CHRISTMAS

Stars of Glory

Carol

Dr. Husenbeth

S. Janowska
Arr. by N. A. M.*Slowly*

1. Stars of glo - ry, shine more bright - ly,
2. See a beau - teous an - gel soar - ing

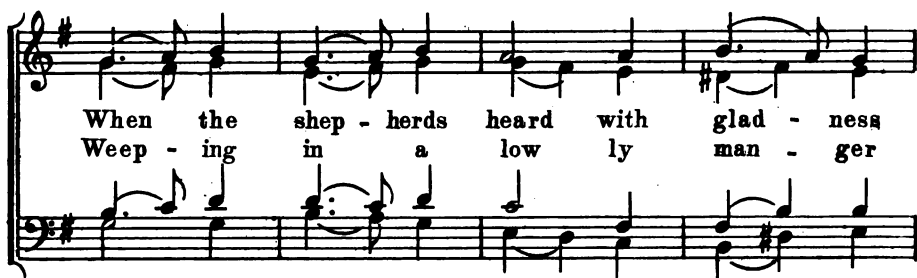
Pur - er be the moon - light's beam, Glide, ye
In the bright ce - les - tial blaze, On the

hours and mo - ments, light - ly, Swift - ly down time's
shep - herds, low a - dor - ing, Rest his mild ef -

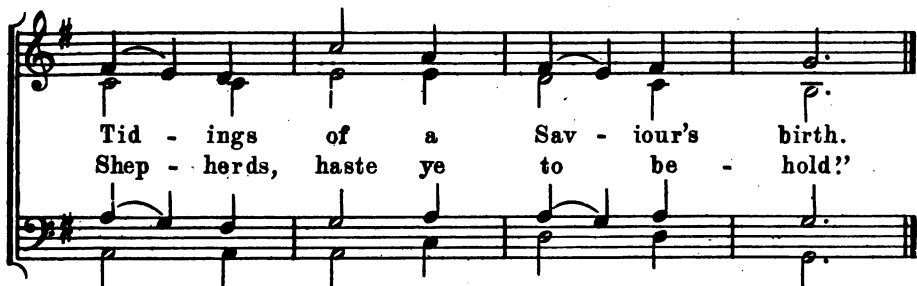
deep - 'ning stream: Bring the hour that ban - ished
ful - gent rays: "Fear not," cries the heav'n - ly,



sad - ness Brought re - demp - tion down to earth;
 stran - ger, "Him Whom an - cient seers fore - told,



When the shep - herds heard with glad - ness
 Weep - ing in a low ly man - ger




Tid - ings of a Sav - iour's birth.
 Shep - herds, haste ye to be - hold?"

3. See the shepherds quickly rising,
 Hastening to the humble stall,
 And the new-born Infant prizing,
 As the mighty Lord of all;
 Lowly now they bend before Him
 In His helpless infant state,
 Firmly faithful, they adore Him,
 And His greatness celebrate.

4. Hark! the swell of heavenly voices
 Peals along the vaulted sky;
 Angels sing while earth rejoices -
 "Glory to our God on high;
 Glory in the highest heaven,
 Peace to humble men on earth;"
 Joy to these and bliss is given
 In the great Redeemer's birth.

O sing a joyous carol

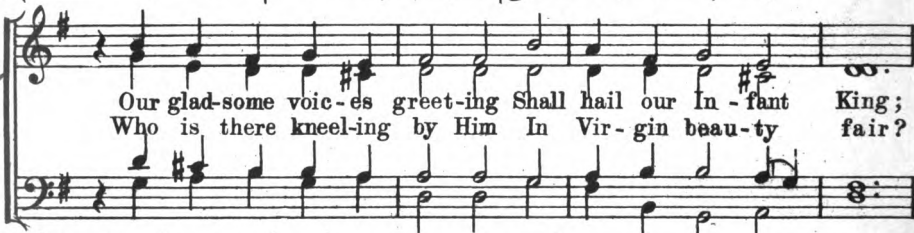
Sister M. B.

* from "Alte Catholische geistliche
Kirchengesang" (Köln, 1599)*Joyously*



1. O sing a joy-ous car-ol Un-to the ho-ly Child,
2. Who is there meek-ly ly-ing In yon-der sta-ble poor?



And praise with glad-some voic-es His Moth-er un-de-filed.
Dear chil-dren, it is Je-sus; He bids you now a-dore.



Our glad-some voic-es greet-ing Shall hail our In-fant King;
Who is there kneel-ing by Him In Vir-gin beau-ty fair?



And our sweet La-dy lis-tens When joy-ful voic-es sing.
It is our Moth-er Ma-ry, She bids you all draw near.

- 3 Who is there near the cradle,
That guards the holy Child?
It is our father Joseph
Chaste spouse of Mary mild.
Dear children, oh, how joyful
With them in Heaven to be!
God grant that none be missing
From that festivity.

* A Traditional Catholic Melody erroneously attributed to M. Praetorius.

Silent night, Holy night

F. Gruber

Arr. by N. A. Montani

Moderato

pp

1. Si-lent night, ho-ly night! Beth-lehem sleeps yet what light
 2. Si-lent night, ho-ly night! Shep-herds first see the light,

pp

Floats a-round the ho-ly pair: Songs of An-gels fill the air
 Hear the Al-le-lu-ias ring Which the An-gel cho-rus sing

pp *rall.*

Strains of heav-en-ly peace, Strains of heav-en-ly peace.
 "Christ the Sav-iour has come, Christ the Sav-iour has come!"

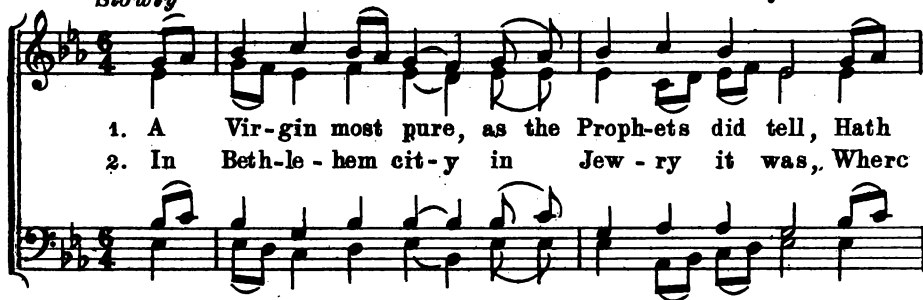
pp *rall.*

- 3 Silent night, holy night.
 Son of God! oh, what light
 Radiates from Thy manger bed—
 Over realms with darkness spread,
 ||: Thou in Bethlehem born. :||

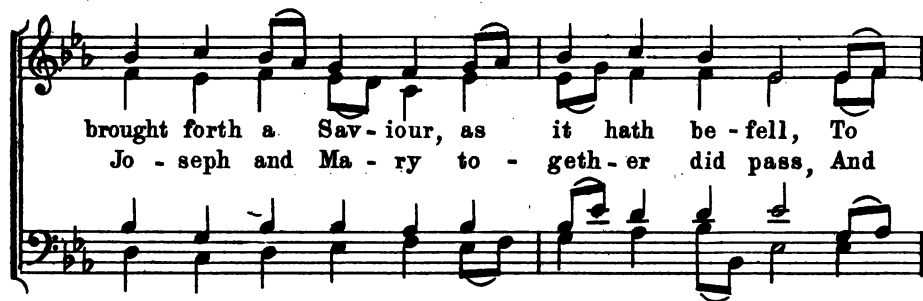
A Virgin most pure, as the Prophets did tell
Ancient Carol

Traditional Melody
Arr. by N. A. M.

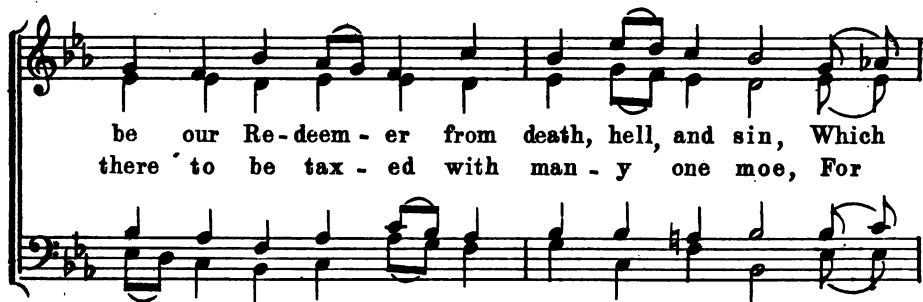
Slowly



1. A Vir-gin most pure, as the Proph-ets did tell, Hath
2. In Beth-le-hem cit-y in Jew-ry it was, Where



brought forth a Sav-iour, as it hath be-fell, To
Jo-seph and Ma-ry to-geth-er did pass, And



be our Re-deem-er from death, hell, and sin, Which
there to be tax-ed with man-y one moe, For

1. Ad - am's trans - gres - sion had wrapped us in.
 2. Cæ - sar com - mand - ed the same should be so.

Chorus

Re - joice and be mer - ry, Set sor - row a - side, Christ

Je - sus our Sav - iour Was born on this tide.

3. But when they had entered the city so fair, 4. Then they were constrained in a stable to lie,
 A number of people so mighty was there Where oxen and asses they used there to tie;
 That Mary and Joseph, whose substance was small, Their lodging so simple they held it no scorn,
 Could procure in the Inn no lodging at all. But against the next morning our Saviour was born.
 CHORUS. CHORUS.

5. The King of glory to this world being brought, 6. Then God sent an angel from heaven so high
 Small store of fine linen to wrap Him was sought; To certain poor shepherds in fields where they lie,
 When Mary had swaddled her young Son so sweet, And charged them no longer in sorrow to stay,
 Within an ox manger she laid Him to sleep. Because that our Saviour was born on this day.
 CHORUS. CHORUS.

- 7 Then presently after the shepherds did spy
 A number of angels appear in the sky;
 Who joyfully talked and sweetly did sing,
 "To God be all glory, our heavenly King."

CHORUS

Hark! the Herald Host is singing

E. Humperdinck

Joyously

1. Hark! the her-ald host is sing-ing, Thro' the si-lent ho-ly
 2. And be-hold the stars bright glow-ing, Shed o'er earth their ra-diant

night, Tid-ings of great joy they're bring-ing, From yon star-ry, a-zure
 light, While from An-gels' lips are flow-ing An-thems thro' the ho-ly

height. And each heart is filled with glad-ness, At the mes-sage which they
 night Bright each win-dow now is glow-ing, Light-ed by the Christmas

bring: "Christ is born, for-get all sad-ness, Trust in Him, your Sav-iour King!"
 tree; And each cheek with joy is glow-ing, And each heart is filled with glee.

3. Soft the messengers from Heaven
 Wing their flight from home to home:
 Bearing lessons God hath given
 Unto all on earth that roam.
 "Welcome, welcome Christmas evening
 Bringing peace and love to earth!"
 Show your gratitude, rejoicing,
 Christians in your Saviour's birth!

CHRISTMAS

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Sleep, Holy Babe

(For additional Christmas Hymns see Hymns No. 126 & 127 and Latin Hymns)

Tr. Rev. E. Caswall

Traditional Melody

Semplice

1. Sleep, Ho - ly Babe, Up - on Thy Moth - er's
2. Sleep, Ho - ly Babe, Thine An - gels watch a -

breast! Great Lord of earth and sea and sky, How
round; All bend - ing low with fold - ed wings Be -

sweet it is to see Thee lie In such a place of rest!
fore th' In-car-nate King of Kings, In rev-'rent awe pro - found!

- | | |
|--|--|
| <p>3. Sleep, Holy Babe,
While I with Mary gaze
In joy upon that Face awhile,
Upon the loving Infant smile,
Which there divinely plays.</p> | <p>4. Sleep, Holy Babe,
O snatch Thy brief repose;
Too quickly will Thy slumbers break,
And Thou to lengthened pains awake
That death alone shall close.</p> |
|--|--|

THE MOST HOLY NAME
O Jesus, Thou the beauty art
 Jesu, decus Angelicum

Tr. Rev. E. Caswall

St. Bernard

Nicola A. Montani

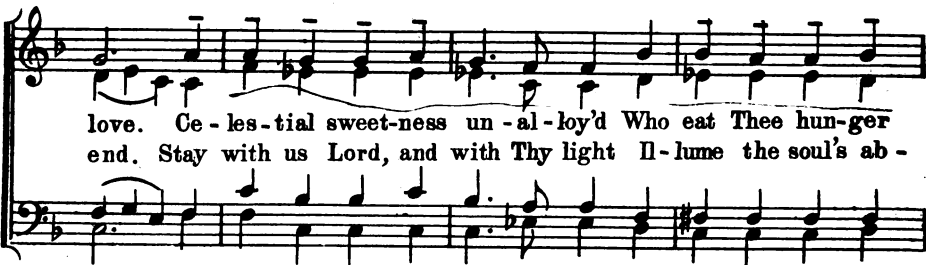
Andante religioso


pp

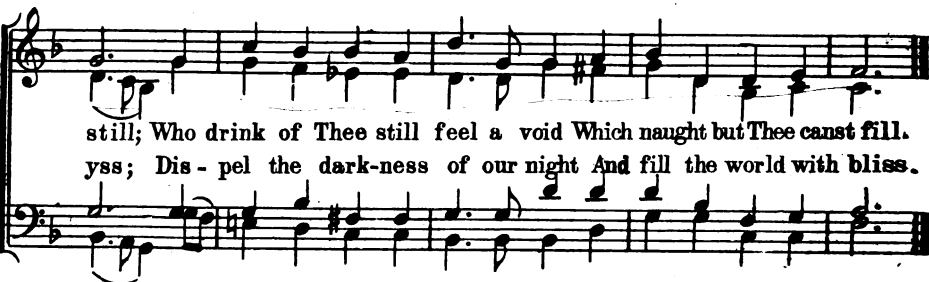
1. O Je - sus, Thou the beau - ty art Of An - gel worlds a -
 2. O my sweet Je - sus, hear the sighs Which un - to Thee I



bove; Thy Name is mu - sic to the heart In - flam - ing it with
 send; To Thee mine in - most spir - it cries, My be - ings hope and



love. Ce - les - tial sweet - ness un - al - loy'd Who eat Thee hun - ger
 end. Stay with us Lord, and with Thy light Il - lume the soul's ab -



still; Who drink of Thee still feel a void Which naught but Thee canst fill.
 yss; Dis - pel the dark - ness of our night And fill the world with bliss.

To the Name that brings salvation

Tr. Dr. J. M. Neale

Processional

Nicola A. Montani

Moderato

1. To the Name that brings sal-va-tion, Hon-or, wor-ship,
 2. Name of glad-ness, Name of pleas-ure, By this tongue in -

let us pay, Which for man-y a gen-e-ra-tion
 ef-fa-ble Name of Sweet-ness pass-ing meas-ure

Hid in God's fore-knowl-edge lay. But with ho-ly
 To the ear de-lec-ta-ble, 'Tis our safe-guard

ex-ul-ta-tion We may sing a-loud to day.
 and our treas-ure; 'Tis our help 'gainst sin and hell.

3. 'Tis the Name for adoration,
 'Tis the Name of victory,
 'Tis the Name for meditation
 In this vale of misery,
 'Tis the Name for veneration
 By the citizens on high.

4. 'Tis the Name that whoso preaches
 Finds it music to the ear;
 Who in prayer this Name beseeches
 Sweetest comfort findeth near;
 Who its perfect wisdom reacheth
 Heavenly joy possesseth here.

THE MOST HOLY NAME

Jesus the very thought of Thee

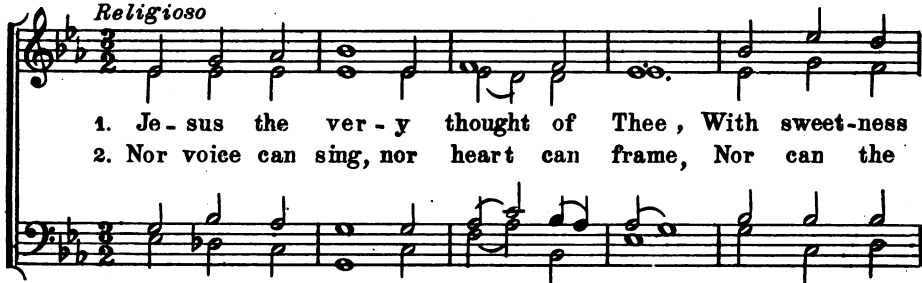
Jesu, dulcis memoria

St. Bernard

Tr. Rev. E. Caswall

Traditional Melody

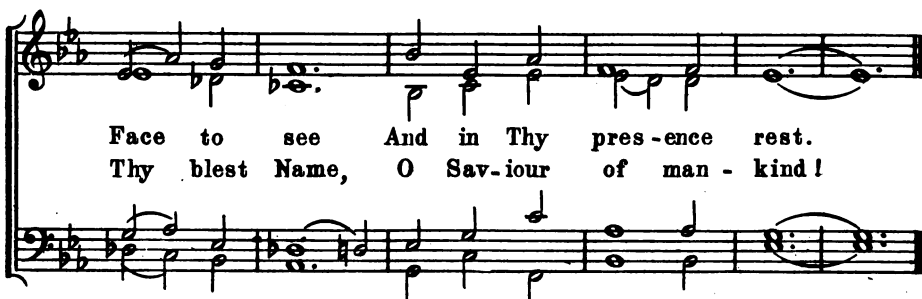
Religioso



1. Je - sus the ver - y thought of Thee , With sweet-ness
2. Nor voice can sing, nor heart can frame, Nor can the



fills my breast; — But sweet-er , far Thy
mem - 'ry find — A sweet-er sound than



Face to see And in Thy pres-ence rest.
Thy blest Name, O Sav-iour of man - kind!

3. O Hope of every contrite heart,
O Joy of all the meek.
To those who fall, how kind Thou art,
How good to those who seek.
4. Jesus, our only joy be Thou,
As Thou our prize wilt be;
O Jesus, be our glory now
And through eternity.

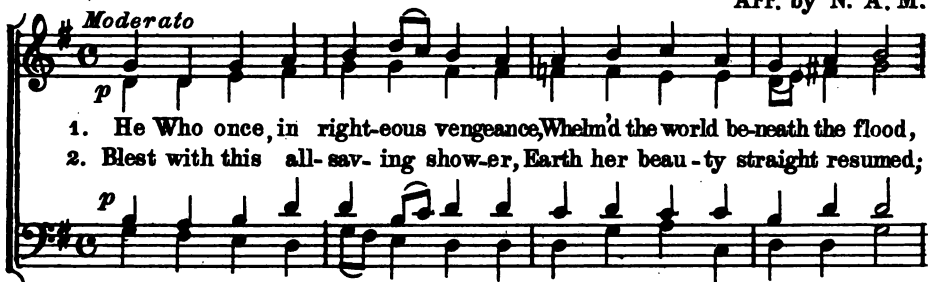
LENT AND PASSIONTIDE
He Who once, in righteous vengeance
Ira justa conditoris
(Feast of the Precious Blood)

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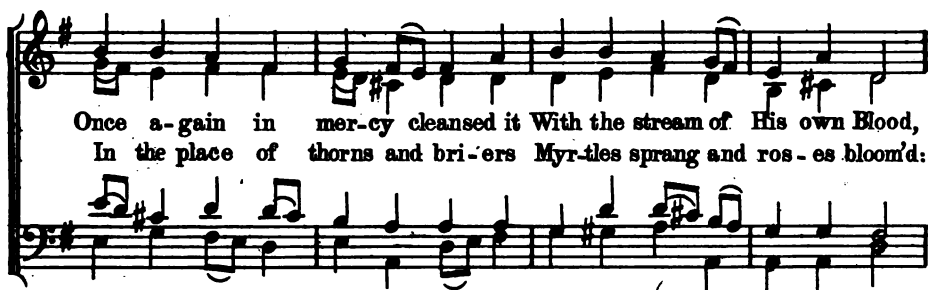
Tr. Rev. E. Caswall

J. Mohr
Arr. by N. A. M.

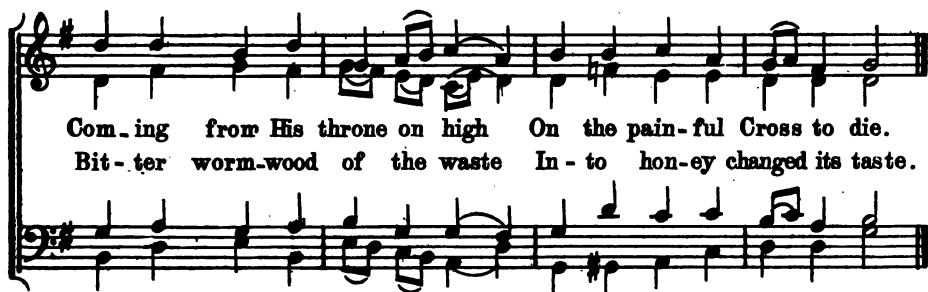
Moderato



1. He Who once, in right-eous ven-gance, Whelm'd the world be-neath the flood,
2. Blest with this all-sav-ing show-er, Earth her beau-ty straight resumed;



Once a-gain in mer-cy cleansed it With the stream of His own Blood,
In the place of thorns and bri-ers Myr-tles sprang and ros-es bloom'd:



Com-ing from His throne on high On the pain-ful Cross to die.
Bit-ter worm-wood of the waste In-to hon-ey changed its taste.

3. When before the Judge we tremble,
Conscious of His broken laws,
May this Blood, in that dread hour,
Cry aloud, and plead our cause:
Bid our guilty terrors cease,
Be our pardon and our peace.

"Man of Sorrows, wrapt in grief"

M. Bridges

From a Slovak Hymnal

Arr. by N. A. M.

Andante Moderato

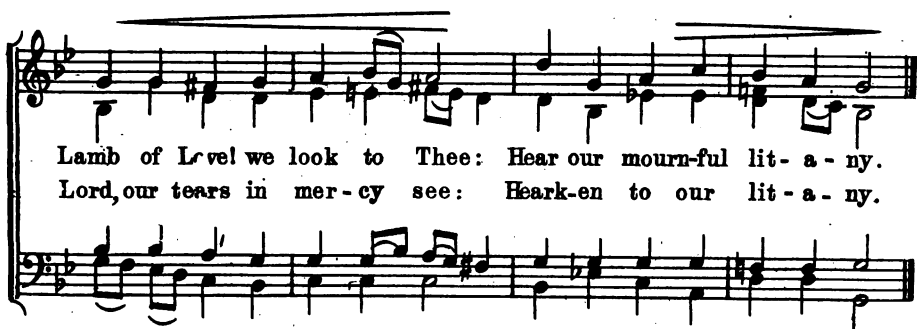
1. Man of sor - rows, wrapt in grief, Bow Thine ear to
 2. By the gar - den, fraught with woe, Whith - er Thou full

our re - lief: Thou for us the path hast trod
 oft wouldst go; By Thine ag - o - ny of prayer

Of the dread - ful wrath of God; Thou the cup of
 In the des - o - la - tion there; By the dire and



fire hast drained Till its light a - lone re - mained.
 deep dis - tress Of that mys - t'ry fath - om - less .



Lamb of Level we look to Thee: Hear our mourn-ful lit - a - ny.
 Lord, our tears in mer - cy see: Hearn - to our lit - a - ny.

3. By the chalice brimming o'er
 With disgrace and torment sore;
 By those lips which fain would pray
 That it might but pass away;
 By the heart which drank it dry,
 Lest a rebel race should die -
 Be Thy pity, Lord, our plea:
 Hear our solemn litany

4. Man of Sorrows! let Thy grief
 Purchase for us our relief;
 Lord of mercy! bow Thine ear,
 Slow to anger, swift to hear;
 By the Cross's royal road
 Lead us to the throne of God,
 There for aye to sing to Thee
 Heaven's triumphant litany.

LENT AND PASSIONTIDE
By the blood that flowed from Thee
 Litany of the Passion

C. M. Caddell

Nicola A. Montani

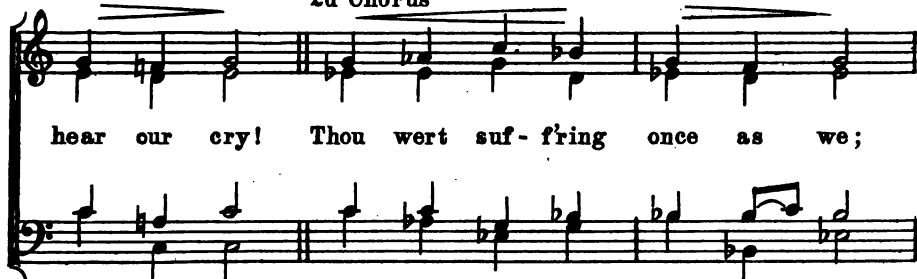
Lento, ma non troppo

1. By the blood that flowed from Thee In Thy bit - ter
 2. By the thorns that crowned Thy Head; By Thy scep - tre

a - go - ny; By the scourge so meek - ly borne;
 of a reed; By Thy Foot - steps faint and slow,

rall By Thy pur - ple robe of scorn:
 Weighed be - neath Thy Cross of woe, *1st Chorus*
Maestoso 1-5. Je - sus, Sav - iour,

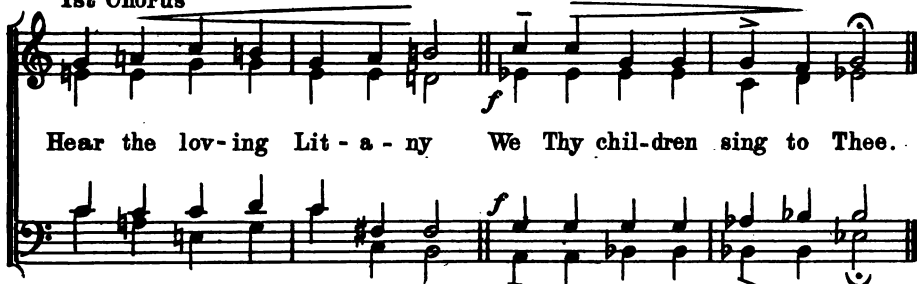
2d Chorus



hear our cry! Thou wert suf-fring once as we;

1st Chorus

Tutti



Hear the lov-ing Lit-a-ny We Thy chil-dren sing to Thee.

3. By the nails and pointed spear;
By Thy people's cruel jeer;
By Thy dying prayer which rose
Begging mercy for Thy foes.
Chorus. (Jesus Saviour, etc.)
4. By the darkness thick as night
Blotting out the sun from sight;
By the cry with which in death
Thou didst yield Thy parting Breath.
Chorus.
5. By Thy weeping Mother's woe;
By the sword that pierced her through,
When, in anguish standing by,
On the Cross she saw Thee die.
Chorus.

LENT AND PASSIONTIDE

Oh come and mourn with me awhile

Jesus Crucified

Father Faber

Nicola A. Montani

Andante religioso

1. Oh come and mourn with me a - while! See,
2. Have we no tears to shed for Him, While

Ma - ry calls us to her side; Oh come and let us
sol - diers scorn and Jews de - ride? Ah! look how pa - tient-

mourn with her; Je - sus, our Love, is cru - ci - fied!
ly He hangs; Je - sus, our Love, is cru - ci - fied!

3. How fast His Hands and Feet are nailed:
His blessed Tongue with thirst is tied;
His falling eyes are blind with Blood;
Jesus, our Love, is crucified!

4. Seven times He spoke, seven words of love,
And all three hours His silence cried
For mercy on the souls of men;
Jesus, our Love, is crucified!

5. Death came, and Jesus meekly bowed;
His falling eyes he strove to guide
With mindful love to Mary's face,
Jesus, our Love, is crucified!

6. Come take thy stand beneath the Cross
And let the Blood from out that Side
Fall gently on thee, drop by drop,
Jesus, our Love, is crucified!

LENT AND PASSIONTIDE

O Sacred Head Surrounded

„O Haupt voll Blut und Wunden“

22

St. Bernard of Clairvaux (1091-1153)

Melody by H. L. Hassler (1600)
Adaptation as given by J. S. Bach
in his "St. Matthew's Passion"

Largo

1. O Sa-cred Head, sur-round-ed, By crown of piercing thorn! O
2. I' see Thy strength and vig-or All fad-ing in the strife, And

bleed-ing Head, so wound-ed, Re-viled and put to scorn! Death's
death, with cru-el rig-or, Be-reav-ing Thee of life; O

pal-lid hue comes o'er Thee, The glow of life de-cays, Yet
ag-o-ny and dy-ing! O love to sin-ners free! Je-

allarg.

an-gel hosts a-dore Thee, And trem-ble as they gaze.
sus, all grace sup-ply-ing, O turn Thy face on me!

3. In this Thy bitter passion,
Good Shepherd, think of me,
With Thy most sweet compassion,
Unworthy though I be;
Beneath Thy Cross abiding,
Forever would I rest,
In Thy dear love confiding,
And with Thy presence blest,

Copyright 1920 by N. A. M.

29

At the Cross her station keeping

Stabat Mater

Jacopone da Todi. XIV Cent.

Traditional Melody from the

Maintzisch Gesangbuch 1661

Harmonized by N. A. M.

Not too slow

1. At the Cross her sta-tion keep-ing, Stood the mourn-ful
2. Through her heart, His sor-row shar-ing, All His bit-ter

Moth-er, weep-ing, Close to Je-sus to the last. A - men.
an-guish bear-ing, Now at length the sword has passed.

3. O that blessed one, grief-laden,
Blessed Mother, Blessed Maiden,
Mother of the All-blest one.
4. How she stood in desolation
Upward gazing on the passion
Of that deathless, dying Son.
5. Who could see, from tears refraining,
Christ's dear Mother uncomplaining
In so great a sorrow bowed?
6. Who, unmoved, behold her languish
Underneath His Cross of anguish,
'Mid the fierce, un pitying crowd?
7. For His people's sins th' All-Holy
She beheld, a Victim lowly,
Bleed in torments, bleed and die.
8. Saw her well-belovèd taken,
Saw her Child in death forsaken,
Heard His last expiring cry.

9. Fount of love and sacred sorrow,
Mother! may my spirit borrow
Sadness from thy holy' woe.
- 10 May my spirit burn within me,
Love my God, and great love win me
Grace to please Him here below.
11. Those five Wounds on Jesus smitten,
Mother, in my heart be written,
Deep as in thine own they be.
12. Thou, my Saviour's Cross who bearest,
Thou, Thy Son's rebuke who sharest,
Let me share them both with thee.
13. In the Passion of my Maker
Be my sinful soul partaker,
Weep till death, and weep with thee.
14. Mine with thee be that sad station,
There to watch the great Salvation,
Wrought upon th' atoning Tree.
15. Virgin thou of Virgins fairest,
May the bitter woe thou sharest
Make on me impression deep.
16. Thus Christ's dying may I carry,
With Him in His Passion tarry,
And His Wounds in mem'ry keep.
17. May His Wounds transfix me wholly,
May His Cross and Life Blood holy
Ebriate my heart and mind:
18. Thus inflamed with pure affection,
In the Virgin's Son protection
May I at the judgment find.
19. When in death my limbs are failing,
Let Thy Mother's prayer prevailing
Lift me, Jesus, to Thy throne;
20. To my parting soul be given
Entrance through the gate of Heaven,
There confess me for Thine own. Amen.

I see my Jesus crucified

Nicola A. Montani

Devoto

1. I see my Je - sus cru - ci - fied, His

2. Those cru - el nails, I drove them in, Each

wound - ed hands and feet and side, His sa - cred flesh all
time I pierced Him with my sin; That crown of thorns 'twas

rent and torn, His blood - y crown of sharp - est thorn.
I who wove, When I de - spised His gra - cious love.

3. Then to those feet I'll venture near,
And wash them with a contrite tear,
And every bleeding wound I see,
I'll think He bore them all for me.

4. Deep graven on my sinful heart,
Oh, never may that form depart,
That with me always may abide
The thought of Jesus crucified.

O'erwhelmed in depths of woe

Tr. Rev E Caswall

Saxo dolorum turbine

Nicola A. Montani

Moderato



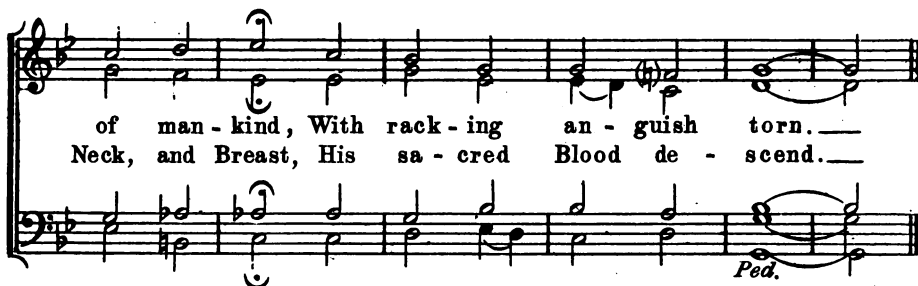
mf

1. O'er-whelmed in depths of woe, — Up - on the
2. See! how the nails those Hands — And Feet so

mf



Tree of scorn — Hangs the Re - deem - er
ten - der rend; — See! down His Face, and



of man - kind, With rack - ing an - guish torn. —
Neck, and Breast, His sa - cred Blood de - scend. —

Ped.

3. Hark! with what awful cry,
His Spirit takes its flight;
That cry, it smote His Mother's heart
And wrapt her soul in night.

4. Come, fall before His Cross,
Who shed for us His Blood;
Who died, the Victim of pure love
To make us sons of God.

5. Jesu! all praise to Thee,
Our joy and endless rest;
Be Thou our Guide while pilgrims here,
Our Crown amid the blest.

All glory, laud and honor

From the Latin of St. Theodulph Gloria, laus et honor
by Dr. J. M. Neale

M. Haydn

Maestoso con spirito

3. The company of angels
Are praising Thee on high,
And mortal men and all things
Created make reply.

Refrain.

5. To Thee before Thy Passion
They sang their hymns of praise;
To Thee now high exalted
Our melody we raise.

Refrain

4. The people of the Hebrews
With palms before Thee went;
Our praise and prayer and anthems
Before Thee we present.

Refrain.

6. Thou didst accept their praises,
Accept the prayers we bring,
Who in all good delightest,
Thou good and gracious King.

Refrain.

EASTERTIDE

Jesus Christ is risen to-day

Processional

Translated by the
Rev. J. O'Connor

Surrexit Christus hodie

Nicola A. Montani

Joyously Solo Voices

Chorus

1. Je - sus Christ is ris'n to - day! *Al - le - lu - ia!*
2. See the ho - ly wom - en come, *Al - le - lu - ia!*

Solo Voices

Chorus

Sin - ners, wipe your tears a - way! *Al - le - lu - ia!*
Bear - ing spi - ces to the tomb; *Al - le - lu - ia!*

Solo Voices

Chorus

He Whose death up - on the Cross *Al - le - lu - ia!*
Hear the white-clad An - gels' voice *Al - le - lu - ia!*

Solo Voices

Chorus

Sav - eth us from end - less loss. *Al - le - lu - ia!*
Bid the u - ni - verse re - joice! *Al - le - lu - ia!*

3. Go! tell all his brethren dear, *Alleluia!* 4. Glory, Jesus, be to Thee! *Alleluia!*
"He is ris'n, He is not here! *Alleluia!* Thine own might hath set Thee free. *Alleluia!*
Seek Him not among the dead; *Alleluia!* Come, for primal joy restored, *Alleluia!*
He is risen, as He said." *Alleluia!* Let us bless our Paschal Lord! *Alleluia!*

28. EASTERTIDE "Ye sons and daughters of the Lord" (No. 1) O Filii et filiae

Jean Tisserand (1494)
Tr. Rev. E. Caswall

Processional

Traditional Melody from
"Airs sur les Hymnes sacres,
Odes et Noels" (Paris 1623)

Maestoso

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

mf

1. Ye sons and daugh-ters of the Lord! The King of glo - ry,
2. All in the ear - ly morn-ing grey Went ho - ly wom - en

King a - dored, This day Him - self from death re-stored. Al -
on their way, To see the tomb where Je - sus lay. Al -

Refrain *rit.* %

le - lu - ia! le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

3. Of spices pure a precious store
In their pure hands those women bore,
To anoint the Sacred Body o'er. Alleluia!
Alleluia! Alleluia! Alleluia!
4. Then straightway One in white they see,
Who saith, "Ye seek the Lord; but He
Is ris'n, and gone to Galilee." Alleluia!
Alleluia! Alleluia! Alleluia!
5. This told they Peter, told they John,
Who forthwith to the tomb are gone;
But Peter is by John outrun. Alleluia!
Alleluia! Alleluia! Alleluia!
6. That selfsame night, while out of fear
The doors were shut, their Lord most dear
To His Apostles did appear. Alleluia!
Alleluia! Alleluia! Alleluia!
7. But Thomas when of this he heard,
Was doubtful of his brethren's word;
Wherefore again there comes the Lord. Alleluia!
Alleluia! Alleluia! Alleluia!
8. "Thomas, behold My Side," saith He;
"My Hands, My Feet, My Body see,
And doubt not, but believe in Me." Alleluia!
Alleluia! Alleluia! Alleluia!
9. When Thomas saw that wounded Side,
The truth no longer he denied;
"Thou art my Lord and God," he cried. Alleluia!
Alleluia! Alleluia! Alleluia!
10. Oh, blest are they who have not seen
Their Lord, and yet believe in Him:
Eternal life awaiteth them. Alleluia!
Alleluia! Alleluia! Alleluia!
11. Now let us praise the Lord most high,
And strive His Name to magnify
On this great day, through earth and sky: Alleluia!
Alleluia! Alleluia! Alleluia!
12. Whose mercy ever runneth o'er,
Whom men and Angel Hosts adore,
To Him be glory ever more. Alleluia!
Alleluia! Alleluia! Alleluia!

EASTERTIDE

“Ye sons and daughters of the Lord” (No. 2)

O filii et filiae

Jean Tisserand (died 1494)

Tr. Rev. E. Caswall

Melody taken from the Gloria of
the Magnificat tertii toni by
Giovanni Pierluigi da Palestrina

Chorus

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Solo Voices or Chanters

1. Ye sons and daugh-ters of the Lord! The King of
2. All in the ear - ly morn - ing grey Went ho - ly

glo - ry, King a - dored, This day Him - self from
wom - en on their way, To see the tomb where

Chorus

death re - stored.
Je - sus lay. Al - le - lu - ia!

NOTE: Additional stanzas given in previous hymn.

EASTERTIDE
Now at the Lamb's high royal feast
Ad regias Agni dapes

30

Tr. Rev. E. Caswall

Nicola A. Montani

Allegro moderato

1. Now at the Lamb's high roy-al feast, In robes of saint-ly white, we sing, Thro'
2. And as th'a-veng-ing An-gel pass'd Of old the blood-be-sprin-kled door, As

the Red Sea in safe-ty brought By Je-sus our im-mor-tal King. O
the cleft sea a pas-sage gave, Then closed to whelm th'E-gyp-tians o'er, So

depth of love! for us Hedrains The chal-ice of His ag-o-ny: For
Christ, our Pa-schal Sac-ri-fice, Has brought us safe all per-ils thro', While

us a Vic-tim on the Cross He meek-ly lays Him down to die.
for un-leav-end bread He asks, But heart sin-cere and pur-pose true.

3. Hail, purest Victim Heav'n could find
The powers of Hell to overthrow!
Who didst the bonds of Death unbind;
Who dost the prize of Life bestow.
Hail, victor Christ! hail, risen King!
To Thee alone belongs the crown;
Who hast the heavenly gates unbarred,
And cast the Prince of darkness down.

4. O Jesus! from the death of sin
Keep us, we pray; so shalt Thou be
The everlasting Paschal joy
Of all the souls new-born in Thee:
To God the Father, with the Son
Who from the grave immortal rose,
And Thee, O Paraclete be praise,
While age on endless ages flows.

EASTERTIDE

Christ the Lord is risen today

Victimae Paschali Laudes

Translated by Miss Leeson

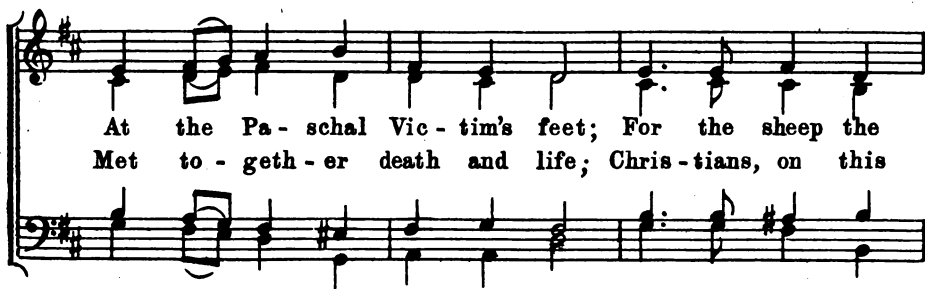
Nicola A. Montari

Allegro Modto


1. Christ the Lord is ris'n to - day: Chris - tians, haste your
 2. Christ the Vic - tim un - de - filed, Man to God hath



vows to pay; Of - fer ye your prais - es meet
 re - con - ciled, When in strange and aw - ful strife



At the Pa - schal Vic - tim's feet; For the sheep the
 Met to - geth - er death and life; Chris - tians, on this



Lamb hath bled, Sin - less in the sin - ner's stead,
hap - py day Haste with joy your vows to pay;



Christ the Lord is ris'n on high: Now he lives, no more to die.
Christ the Lord is ris'n on high: Now he lives, no more to die.

3. Say, O wond'ring Mary, say,
What thou sawest on thy way,
"I beheld, where Christ had lain,
Empty tomb and angels twain;
I beheld the glory bright
Of the rising Lord of light:
Christ my hope is ris'n again -
Now He lives, and lives to reign."
4. Christ, Who once for sinners bled.
Now the first-born from the dead,
Thron'd in endless might and power,
Lives and reigns for evermore.
Hail, eternal hope on high!
Hail, Thou King of victory!
Hail, Thou Prince of life ador'd!
Help and save us, gracious Lord!

ASCENSION

Lift up, ye princes of the sky

Ps. xxiii

Translated by Father Aylward

From a Slovak Hymnal

Arr. by N. A. M.

With animation

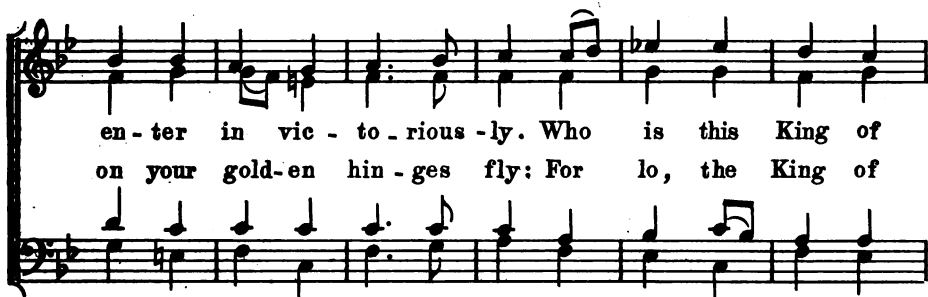
1. Lift up, ye princ - es of the sky, Lift
2. The Lord of strength and match - less might, The

up your por - tals, lift them high; And you, ye
Lord all - con - qu'ring in the fight, Lift, lift your

ev - er - last - ing gates, Back on your gold - en
por - tals, lift them high, Ye princ - es of the



hing - es fly: For lo, the King of glo - ry waits To
con - quered sky; And you, ye ev - er - last - ing gates, Back



en - ter in vic - to - rious - ly. Who is this King of
on your gold - en hin - ges fly: For lo, the King of



glo - ry? Tell, O ye who sing His praise so well.
glo - ry waits, The Lord of hosts, the Lord most high.

O Thou pure light of souls that love

Salutis humanæ Sator

Translated by Father Caswall

From a Slovak Hymnal

Arr. by N. A. M.

Moderato assai

The musical score is written for voice and piano. It features a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Moderato assai'. The piano part begins with a *p* (piano) dynamic. The melody is simple and hymn-like, with lyrics written below the notes. The score includes a first ending and a second ending, both marked with '1.' and '2.' respectively. The lyrics are in English and Latin.

1. O Thou pure light of souls that love, True joy of
 2. What won-drous pit - y Thee o'er - came To make our

ev - ry hu - man breast, Sow - er of life's im -
 guilt - y load Thine own, And sin - less suf - fer

mor - tal seed, Our Mak - er, and Re - deem - er blest!
 death and shame, For our trans - ges - sions to a - tone!

3. Thou, bursting Hades open wide,
 Didst all the captive souls unchain;
 And thence to Thy dread Father's side
 With glorious pomp ascend again.
4. O still may pity Thee compel
 To heal the wounds of which we die;
 And take us in Thy light to dwell,
 Who for Thy blissful Presence sigh.
5. Be Thou our guide, be Thou our goal;
 Be Thou our pathway to the skies;
 Our joy when sorrow fills the soul;
 In death our everlasting prize.

PENTECOST
Holy Spirit, Lord of Light
Processional

34

Tr. Rev. E. Caswall

S. Webbe (1740-1816)

Marcato

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The tempo is marked 'Marcato'. The key signature has one flat (B-flat). The lyrics are printed below the vocal line. The first system includes two verses of lyrics. The second system continues the lyrics. The third system continues the lyrics. The fourth system continues the lyrics. The fifth system continues the lyrics.

1. Ho - ly Spir - it Lord of light, From the clear ce -
2. Thou, of all con - sol - ers best, Thou, the soul's de -
les - tial height, Thy pure beam - ing ra - diance give.
light - some guest, Dost re - fresh - ing peace be - stow:
Come, Thou Fa - ther of the poor, Come with treas - ures
Thou in toil art com - fort sweet: Pleas - ant cool - ness
which en - dure; Come Thou Light of all that live.
in the heat; Sol - ace in the midst of woe.

3. Light immortal, Light divine,
Visit Thou these hearts of Thine,
And our inmost being fill:
If Thou take Thy grace away,
Nothing pure in man will stay;
All his good is turned to ill

4. Thou, on those who evermore
Thee confess and Thee adore,
In Thy sevenfold gifts descend:
Give them comfort when they die;
Give them life with Thee on high;
Give them joys that never end.

Come Holy Ghost, Creator Come

Veni Creator Spiritus

Translated by Dryden

W. A. Mozart

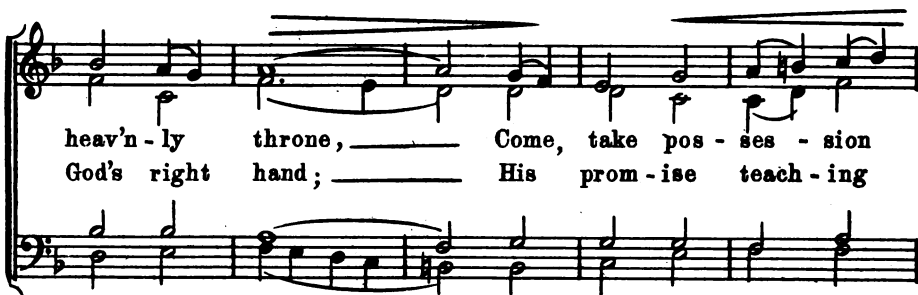
Arr. from the figured bass by N.A.M.

Melody "O Gottes Lamm" Koch. Verz. N^o 343

Moderato



1. Come, Ho - ly Ghost, Cre - a - tor, come From Thy bright
2. Thou Who art sev'n - fold in Thy grace, Fin - ger of



heav'n - ly throne, — Come, take pos - ses - sion
God's right hand; — His prom - ise teach - ing



of our souls, And make them all Thy own. —
lit - tle ones To speak and un - der - stand; —

Thou Who art called the Par - a - clete, Best
O, guide our minds with Thy bless'd light With

gift of God a - bove, The liv - ing
love our hearts in - flame; And with Thy

spring, the liv - ing fire, Sweet unc - tion and true love.
strength, which ne'er de - cays, Con - firm our mor - tal frame.

3. Through Thee may we the Father know,
Through Thee th'Eternal Son,
And Thee, the Spirit of them both,
Thrice-blessed Three in One.
All Glory to the Father be,
With His co-equal Son;
The same to Thee, great Paraclete,
While endless ages run.

O Come, Creator Spirit! Come

Veni Creator Spiritus

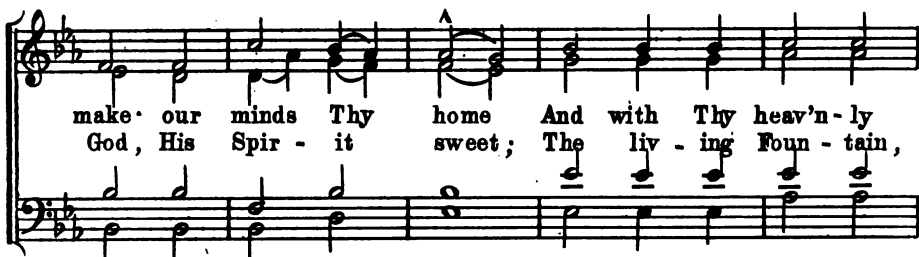
Translated by Father Faber

K. Kurpinski

Lento



1. O come Cre - a - tor Spir - it come, Vouch - safe to
 2. Thou that are named the Par - a - clete, The Gift of



make our minds Thy home And with Thy heav'n - ly
 God, His Spir - it sweet; The liv - ing Foun - tain,



grace ful - fil The hearts Thou mad - est at Thy will.
 Fire, and Love, And gra - cious Unc - tion from a - bove.

3. The sevenfold grace Thou dost expand,
 O Finger of the Father's Hand;
 True promise of the Father, rich.
 In gifts of tongues and various speech.
4. To God the Father let us raise
 And to His only Son, our praise;
 Praise to the Holy Spirit be
 Now, and for all eternity.

PENTECOST
Spirit of Grace and Union
Qui procedis ab utroque

37

Adam of St. Victor

Nicola A. Montani

Moderato

1. Spir-it of grace and U-ni-on! Who from the Fa-ther
2. The Fa-ther and the Son through Thee Are linked in per-fect

and the Son Dost e - qual - ly pro - ceed.
u - ni - ty, And ev - er - last - ing love;

In - flame our hearts with ho - ly fire Our lips with el - o -
In - ef - fa - bly Thou dost per - vade All na - ture; and Thy -

quence in - spire, And strength-en us in need.
self un - sway'd The whole cre - a - tion move.

3. O inexhaustive Fount of Light!

How doth Thy radiance put to flight
The darkness of the mind!

The pure are only pure through Thee;
Thou only dost the guilty free,
And cheer with light the blind.

4. Lord of all sanctity and might!

Immense, immortal, infinite!

The life of earth and Heav'n!

Be, through eternal length of days,
All honor, glory, blessing, praise,
And adoration giv'n!

THE HOLY TRINITY

O God of loveliness

O bello Dio, Signor del Paradiso

Translated by
Rev. E. Vaughan, C. SS. R.

St. Alphonsus

Traditional Melody
"Schönster Herr Jesu"

Pilgrims' Song dating from the time of the Crusades

Adapted by N. A. M.

Andante Maestoso

1. O God of love - li - ness, O Lord of Heav'n a - bove,
2. Thou art blest Three in One, Yet un - di - vid - ed still;

How worth - y to pos - sess My heart's de - vot - ed love!
Thou art that One a - lone Whose love my heart can fill.

mf So sweet Thy Coun - te - nance, So gra - cious to be - hold,
mf The heav'n's and earth be - low, Were fash - ioned by Thy Word;

That one, one on - ly glance To me were bliss un - told.
How a - mia - ble art Thou, My ev - er - dear - est Lord!

3. To think Thou art my God, —
O thought for ever blest!
My heart has overflowed
With joy within my breast.
My soul so full of bliss
Is plunged as in a sea,
Deep in the sweet abyss
Of holy charity.

4. O loveliness supreme,
And Beauty infinite;
O ever-flowing Stream,
And Ocean of delight;
O Life by which I live,
My truest life above,
To Thee alone I give
My undivided love.

THE HOLY TRINITY
Holy God, we praise Thy Name
Te Deum Laudamus

39

Translated by Rev. Clarence Walworth
(1820-1900)

Melody from the
"Katholisches Gesangbuch" (1775)

Maestoso

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It consists of three systems of staves. The first system contains the first two verses of the hymn. The second system contains the third and fourth verses. The third system contains the fifth and sixth verses. The music is in 4/4 time and features a variety of musical notations including eighth, quarter, and half notes, as well as rests and dynamic markings like 'f' (forte) and 'ff' (fortissimo).

1. Ho - ly God, we praise Thy Name, Lord of all, we
2. Hark! the loud ce - les - tial hymn, An - gel choirs a -
bow be - fore Thee; All on earth Thy scep - tre claim,
bove are rais - ing! Cher - u - bim and Ser - a - phim
All in Heav'n a - bove a - dore Thee, In - fi - nite Thy
In un - ceas - ing cho - rus prais - ing; Fill the Heav'ns with
vast do - main, — Ev - er - last - ing is Thy reign.
sweet ac - cord: — Ho - ly, ho - ly, ho - ly Lord!

3. Holy Father, Holy Son,
Holy Spirit, Three we name Thee,
While in essence only One,
Undivided God we claim Thee:
And adoring bend the knee,
While we own the mystery.

Full of Glory, full of wonders

Father Faber

Processional

Nicola A. Montani

Allegro moderato

mf 1. Full of glo - ry, full of won - ders, Ma - jes - ty Di - vine!
 2. Time - less, space - less, sin - gle, lone - ly, Yet sub - lime - ly Three,

mf 'Mid Thine ev - er - last - ing thun - ders How Thy light - nings shine!
 Thou art grand - ly, al - ways, on - ly God in U - ni - ty!

mf Shore - less O - cean! who shall sound Thee? Thine own e - ter - ni -
 Lone in gran - deur, lone in glo - ry, Who shall - tell Thy

mf ty is round Thee, Ma - jes - ty Di - vine! *ff* Ma - jes - ty Di - vine!
 won - drous sto - ry, Aw - ful Trin - i - ty? Aw - ful Trin - i - ty?

Larga

3. Splendors upon splendors beaming
 Change and intertwine!
 Glories over glories streaming
 All translucent shine!
 Blessings, praises, adorations
 Greet Thee from the trembling nations
 Majesty Divine!
 Majesty Divine!

OUR BLESSED LORD
I need Thee, Precious Jesus
(Communion Hymn)

41

For additional Communion Hymns see Nos. 44, 47, 49, 51, 53, 54, 122. Arr. by N. A. M.

With devotion

1. I need Thee, pre-cious Je-sus, I need a friend like Thee; A
2. I need Thy Blood, sweet Je-sus, To wash each sin-ful stain: To

friend to soothe and sym-pa-thize, A friend to care for me. I
cleanse this sin-ful soul of mine, And make it pure a-gain. I

need Thy Heart, sweet Je-sus, To feel each an-xious care; I
need Thy Wounds, sweet Je-sus, To fly from per-ils near, To

long to tell my ev-'ry want, And all my sor-rows share.
shel-ter in these hal-lowed clefts, From ev-'ry doubt and fear.

3. I need Thee, sweetest Jesus,
In Thy Sacrament of Love;
To nourish this poor soul of mine,
With the treasures of Thy Love.
I'll need Thee, sweetest Jesus,
When death's dread hour draws nigh,
To hide me in Thy Sacred Heart,
Till wafted safe on high.

OUR BLESSED LORD

When morning gilds the skies

(May Jesus Christ be praised)

Processional

Translated by Father Caswall

Traditional Melody (1678)

Moderato (Solo Voices ad Lib.)

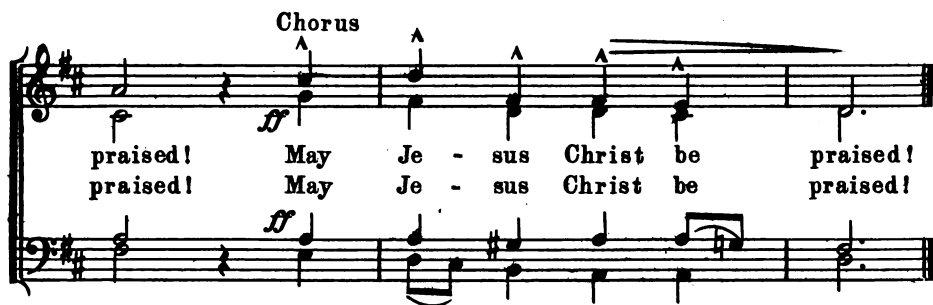
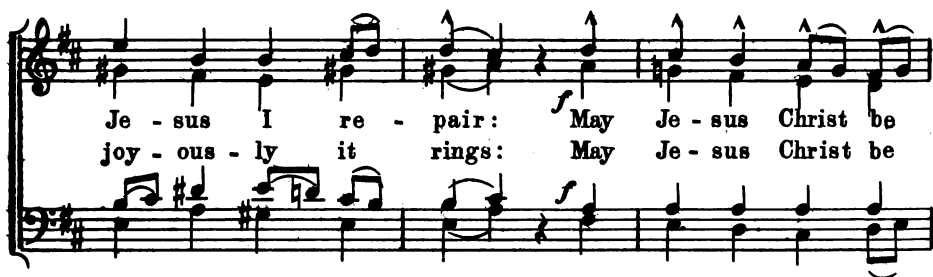
1. When morn - ing gilds the skies, My
2. The sa - cred min - ster bell, It

Chorus

heart a - wak - ing cries: May Je - sus Christ be
peals o'er hill and dell: May Je - sus Christ be

Solo Voices

praised! A - like at work and prayer: To
praised! Oh! hark to what it sings: As



3. To Thee, my God above,
I cry with glowing love:
May Jesus Christ be praised!
The fairest graces spring
In hearts that ever sing:
||: May Jesus Christ be praised! :||

5. Let earth's wide circle round
In joyful notes resound:
May Jesus Christ be praised!
Let air, and sea, and sky,
From depth to height reply:
||: May Jesus Christ be praised! :||

4. To God the Word on high,
The host of angels cry:
May Jesus Christ be praised!
Let mortals, too, upraise
Their voice in hymns of praise:
||: May Jesus Christ be praised! :||

6. Be this, while life is mine,
My canticle divine:
May Jesus Christ be praised!
Be this th' eternal song,
Through all the ages on:
||: May Jesus Christ be praised! :||

OUR BLESSED LORD
Crown Him with many Crowns
Processional

Matthew Bridges

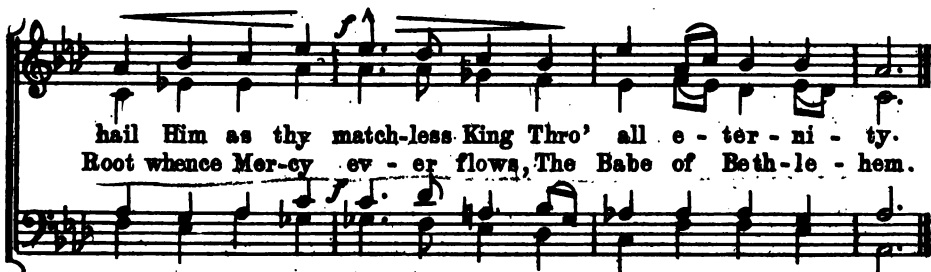
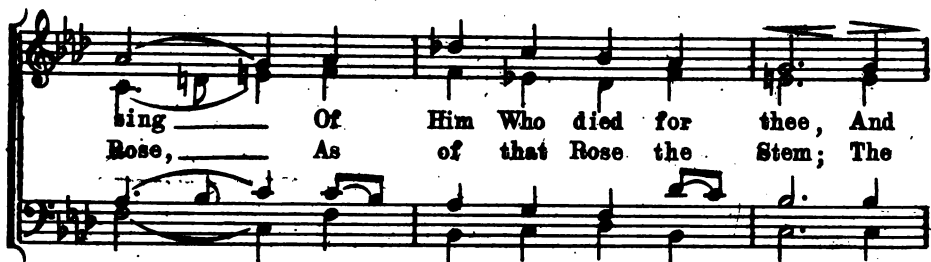
Nicola A. Montani

1898-94
With expression

- p*
1. Crown Him with man - y crowns, The Lamb up - on His
2. Crown Him the Vir - gin's Son, The God In - car - nate
- p*

throne; Hark, how the heav'n - ly an - them drowns All
born; Whose arm those crim-son tro - phies won, Which

mu - sic but its own: A - wake, my soul, and
now His Brow a - dorn! Fruit of the Mys - tic



3. Crown Him the Lord of Love:

Behold His Hands and Side,
Rich Wounds, yet visible above
In beauty glorified;
No Angel in the sky
Can fully bear that sight,
But downward bends his burning eye
At mysteries so bright.

4. Crown Him the Lord of peace,

Whose power a sceptre sways
From pole to pole, that wars may cease,
Absorbed in prayer and praise:
His reign shall know no end,
And round His pierced Feet
Fair flowers of Paradise extend
Their fragrance ever sweet.

(Sing highly & sweetly)

*Crown him the Lord
of years*

*The Potentate of him
Creator of the rolling
spheres*

*inexhaustibly sublime
passes in a sea of light
whose everlasting waves*

Reflect His throne - the Infinite!

5. Crown Him the Lord of heaven,

One with the Father known,
And the blest Spirit through Him given
From yonder Triune throne:

All hail, Redeemer, hail!

For Thou hast died for me;
Thy praise shall never, never fail
Throughout eternity.

OUR BLESSED LORD

Jesus, Lord, be Thou mine own

Mondo, più per me non sei

St. Alphonsus

Tr. Rev. E. Vaughan, C.S.S.R.

Communion Hymn.

Don Lorenzo Perosi

Moderato

1. Je - sus Lord, be Thou mine own; Thee I
2. Life with - out Thy Love would be Death, O

long for, Thee a - lone; All my - self I
Sove - reign Good, to me; Bound and held by

give to Thee; Do what - e'er Thou wilt with me.
Thy dear chains Cap - tive now my heart re - mains.

3. Thou, O God, my heart inflame,
Give that love which Thou dost claim;
Payment I will ask for none;
Love demands but love alone.

4. God of beauty, Lord of Light,
Thy good will is my delight;
Now henceforth Thy will divine
Ever shall in all be mine.

OUR BLESSED LORD
Loving Shepherd of Thy Sheep
The Good Shepherd

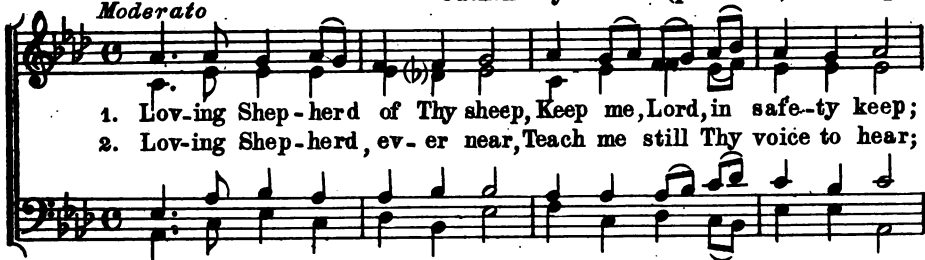
45

Miss J. E. Leeson (1807-1882)

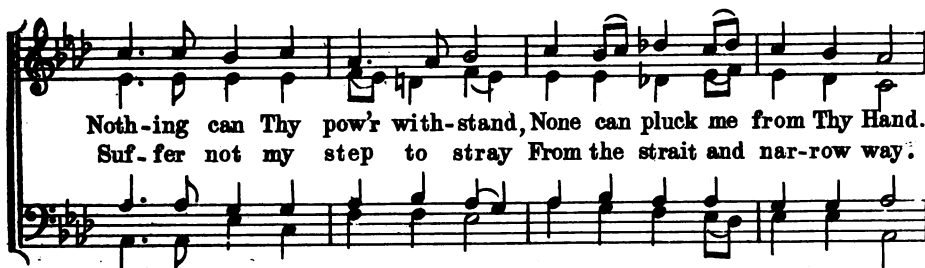
Processional
Pastor Amans

Adaptation of a Litany Melody from
Catholic Hymntunes (publ. 1819; J. M. Capes)

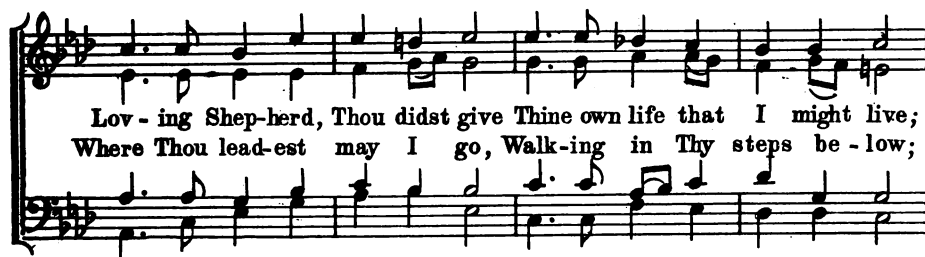
Moderato



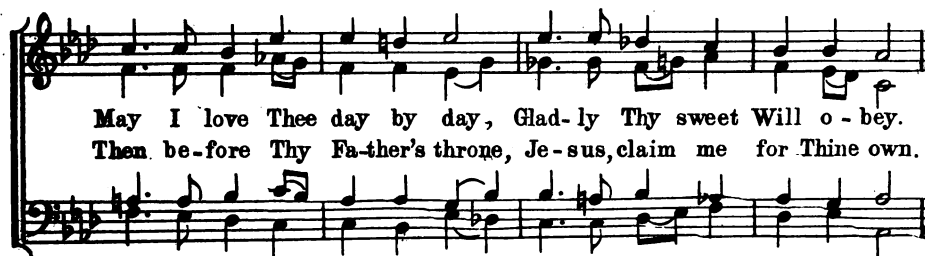
1. Lov-ing Shep-herd of Thy sheep, Keep me, Lord, in safe-ty keep;
2. Lov-ing Shep-herd, ev-er near, Teach me still Thy voice to hear;



Noth-ing can Thy pow'r with-stand, None can pluck me from Thy Hand.
Suf-fer not my step to stray From the strait and nar-row way.



Lov-ing Shep-herd, Thou didst give Thine own life that I might live;
Where Thou lead-est may I go, Walk-ing in Thy steps be-low;



May I love Thee day by day, Glad-ly Thy sweet Will o-bey.
Then be-fore Thy Fa-ther's throne, Je-sus, claim me for Thine own.

THE BLESSED SACRAMENT

The Very Angels' Bread

Panis Angelicus

Tr. by Rt. Rev. Magr H. T. Henry Litt. D.

P. Meurers

Slowly

1. The ver-y An-gels' Bread Doth food to men af-ford; The
2. O God for-ev-er blest, O Three in One, we pray:

types have van-ish-ed, Re-mains the Truth a-dored: O
Vis-it the long-ing breast En-ter this house of clay, And

won-drous mys-ter-y Their ban-quet is the Lord The
lead us through the Night Un-to the per-fect Day Where

poor and low-ly, bond and free.
dwell-est Thou in end-less light.

Soul of my Saviour

Anima Christi

L. Dobici

*Slowly: with devotion**pp*

1. Soul of my Sav-iour sanc-ti-fy my breast, Bod-y of
 2. Strength and pro-tec-tion may His Pas-sion be, O bles-sed

pp

Christ, be Thou my sav-ing guest; Blood of my Sav-iour
 Je-sus, hear and an-swer me; Deep in Thy Wounds, Lord,

bathe me in Thy Tide; Wash me, ye wa-ters gushing from His Side.
 hide and shel-ter me; So shall I nev-er, nev-er part from Thee.

3. Guard and defend me from the foe malign;
 In death's drear moments make me only Thine;
 Call me and bid me come to Thee on high,
 Where I may praise Thee with Thy Saints for aye.

THE BLESSED SACRAMENT

Thee prostrate I adore

(Adoro Te devôte)

St. Thomas Aquinas

Translated by Father Aylward, O.P.

Nicola A. Montani

Moderato devoto

p

1. Thee pros-trate I a - dore, the De - i - ty that lies Be -
 2. The sight, the touch, the taste, In Thee are here de - ceived; But

p


neath these hum-ble veils, con-cealed from hu-man eyes: My
 by the ear a - lone this truth is safe be - lieved; I

cresc

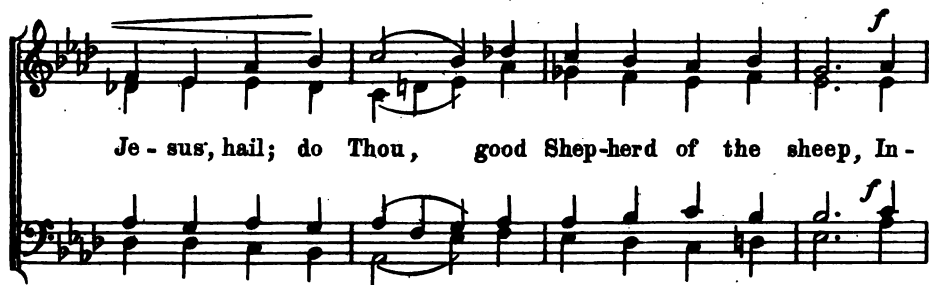
heart doth whol-ly yield, sub-ject-ed to Thy sway, For
 hold what-e'er the Son of God hath said to me; Than

cresc

Refrain



con-tem-plat-ing Thee it whol-ly faints a-way.
 this blest word of truth no word can tru-er be. 1-4. Hail,



Je-sus, hail; do Thou, good Shep-herd of the sheep, In-



crease in all true hearts the faith they fond-ly keep.

3. I see not with mine eyes, Thy Wounds, as Thomas saw;
 Yet own Thee for my God with equal love and awe;
 Oh grant me, that my faith may ever firmer be,
 That all my hope and love may still repose in Thee.
 Hail, Jesus; hail, etc.

4. Memorial sweet, that shows the death of my dear Lord;
 Thou living bread, that life dost unto man afford;
 Oh grant, that this my soul may ever live on Thee,
 That Thou mayst evermore its only sweetness be.
 Hail, Jesus, hail, etc.

THE BLESSED SACRAMENT

Jesus, gentlest Saviour

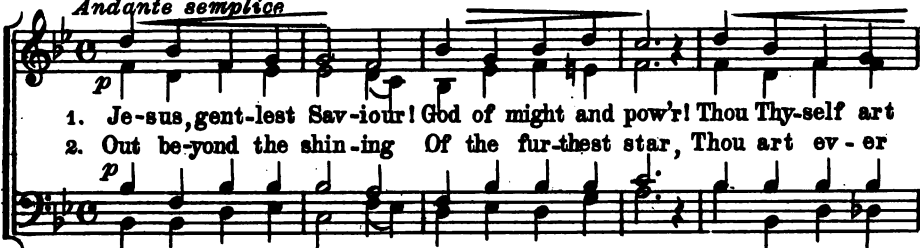
Thanksgiving after Communion

For additional Communion Hymns see Nos. 41, 44, 51, 54, 128 to 131.

Father Faber

Nicola A. Montani

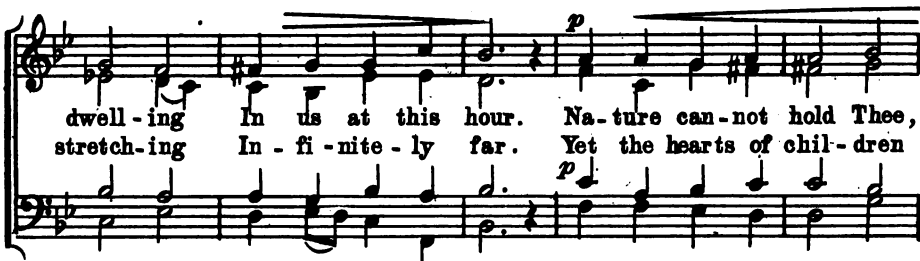
Andante semplice



p

1. Je-sus, gent-lest Sav-iour! God of might and pow'r! Thou Thy-self art
 2. Out be-yond the shin-ing Of the fur-thest star, Thou art ev-er

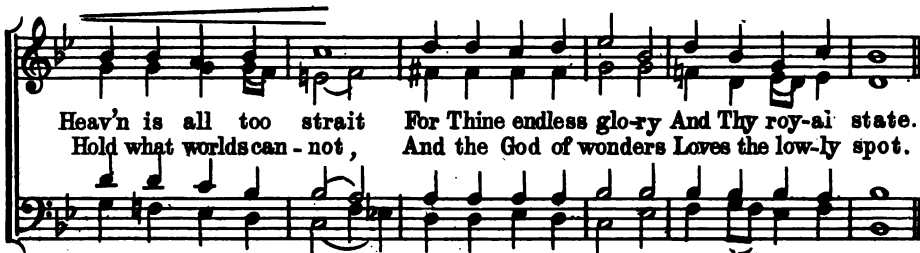
p



p

dwel-ling In us at this hour. Na-ture can-not hold Thee,
 stretch-ing In-fi-nite-ly far. Yet the hearts of chil-dren

p



Heav'n is all too strait For Thine endless glo-ry And Thy roy-al state.
 Hold what worldscan-not, And the God of wonders Loves the low-ly spot.

3 Oh, how can we thank Thee
 For a gift like this, —
 Gift that truly maketh
 Heav'n's eternal bliss!
 Ah! when wilt Thou always
 Make our hearts Thy home?
 We must wait for Heaven —
 Then the day will come.

4. Now at least we'll keep Thee
 All the time we may; —
 But Thy grace and blessing
 We will keep always.
 When our hearts Thou leavest,
 Worthless though they be,
 Give them to Thy Mother
 To be kept for Thee.

THE BLESSED SACRAMENT

The Word, descending from above


50

Verbum supernum predians
St. Thomas Aquinas

Translated by the Rev. E. Caswall

Nicola A. Montani

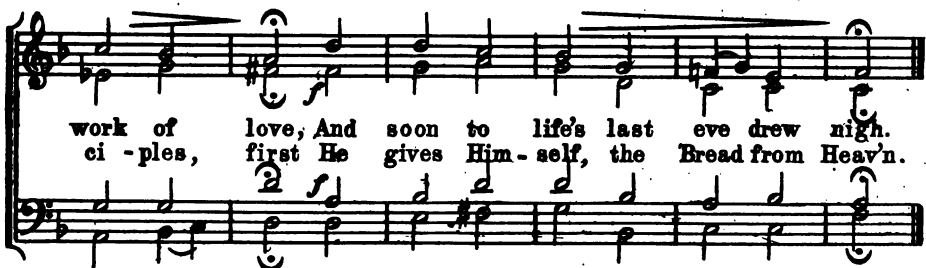
Non troppo lento



1. The Word, de - scend - ing from a - bove, Though
2. He short - ly to a death ac - cursed By



with the Fa - ther still on high, Went forth up - on His
a dis - ci - ple shall be giv'n; But, to His twelve dis -



work of love, And soon to life's last eve drew nigh.
ci - ples, first He gives Him - self, the Bread from Heav'n.

- | | |
|---|---|
| 3. Himself in either kind He gave;
He gave His Flesh, He gave His Blood;
Of flesh and blood all men are made;
And He of man would be the Food. | 4. At birth our Brother He became;
At meat Himself as food He gives;
To ransom us He died in shame;
As our reward, in bliss He lives. |
| 5. O saving Victim! open wide
The gate of Heav'n to man below!
Sore press our foes from every side;
Thine aid supply, Thy strength bestow. | 6. To Thy great Name be endless praise,
Immortal Godhead, One in Three!
Oh, grant us endless length of days,
In our true native land, with Thee! |

THE BLESSED SACRAMENT
Hail to Thee! true Body
Ave Verum Corpus

Translated by Father Caswall

J. F. Kloss
Arr. by N. A. M.

Con anima

p

Hail to Thee, true Bod - y, sprung From the

p

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats). The music is in 4/4 time. The first staff begins with a piano (*p*) dynamic and a slur over the first four measures. The lyrics 'Hail to Thee, true Bod - y, sprung From the' are written below the staves.

Vir - gin Ma - ry's womb! The same that on the Cross was

This system contains the next two staves of music. The lyrics 'Vir - gin Ma - ry's womb! The same that on the Cross was' are written below the staves.

hung, And bore for man the bit - ter doom!

This system contains the final two staves of music. The lyrics 'hung, And bore for man the bit - ter doom!' are written below the staves.

Thou, Whose Side was pierc'd, and flow'd Both with wa - ter

and with blood; Suf - fer us to taste of Thee,

Slower
pp
In our life's last ag - o - ny. Son of Ma - ry,

rall
Je - sus blest! Sweet - est, gen - tlest, ho - li - est!

Sing, my tongue. the Saviour's glory

Pange Lingua gloriosi

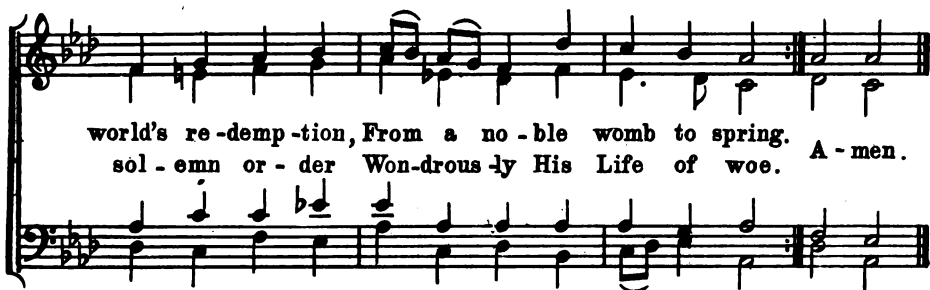
Tr. Rev. E. Caswall

M. Haydn

1. Sing, my tongue, the Sav-iour's glo-ry, Of His Flesh the
2. Of a pure and spot-less Vir-gin Born for us on

mys-t'ry sing; Of the Blood all price ex-ceed-ing,
earth be-low, He, as Man, with man con-vers-ing,

Shed by our im-mor-tal King, Des-tined, for the
Stayed, the seeds of truth to sow; Then He closed in



3. On the night of that Last Supper ,
Seated with His chosen band,
He the Paschal victim eating,
First fulfils the Law's command;
Then, as Food to His Apostles
Gives Himself with His own Hand.
4. Word made Flesh, the bread of nature
By His word to Flesh He turns;
Wine into His Blood He changes:-
What though sense no change discerns?
Only be the heart in earnest,
Faith her lesson quickly learns.

Tantum ergo Sacramentum.

5. Down in adoration falling ,
Lo! the sacred Host we hail;
Lo! o'er ancient forms departing,
Newer rites of grace prevail;
Faith for all defects supplying,
Where the feeble senses fail.
- 6 To the Everlasting Father ,
And the Son who reigns on high,
With the Holy Ghost proceeding
Forth from Each eternally,
Be salvation, honor, blessing,
Might, and endless majesty. Amen.

Jesus, my Lord, my God, my All

Father Faber

Nicola A. Montani

Slowly

1. Je - sus, my Lord, my God, my All!
2. Had I but Ma - ry's sin - less heart

How can I love Thee as I ought? And how re -
To love Thee with, my dear - est King! Oh, with what

vere this won - drous gift, So far sur - pass - ing
bursts of fer - vent praise Thy good - ness, Je - sus!

Refrain

1st time *pp* 2d time *f*

hope or thought?
would I sing! 1-4. Sweet Sa-cra - ment! we Thee a -

(Repeat Refrain *ad lib.*)

dore! Oh, make us love Thee more and more.

3. Thy Body, Soul, and Godhead, all!
O mystery of love divine!
I cannot compass all I have,
For all Thou hast and art are mine.
(Refrain) ||: Sweet Sacrament etc. :||

4. Sound, sound His praises higher still,
And come, ye angels, to our aid;
'Tis God! 'tis God! the very God,
Whose pow'r both man and angels made!
(Refrain) ||: Sweet Sacrament etc. :||

THE BLESSED SACRAMENT

Jesus, Food of Angels

Communion Hymn

Partendo dal Mondo

*St. Alphonsus*Translated by Father
E. Vaughan, C. S. S. R.Ch. Gounod
Arr. by N. A. M.*Andante Religioso*

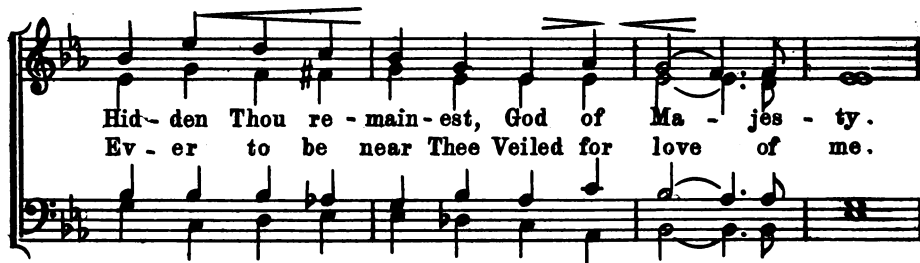

1. Je - sus, food of an - gels, Mon - arch of the heart;
2. Soon I hope to see Thee, And en - joy Thy love,



Oh, that I could nev - er From Thy Face de - part!
Face to face, sweet Je - sus, In Thy Heav'n a - bove.



Yes, Thou ev - er dwel - lest Here for love of me,
But on earth an ex - ile My de - light shall be



Hid - den Thou re - main - est, God of Ma - jes - ty.
Ev - er to be near Thee Veiled for love of me.

THE BLESSED SACRAMENT
O Jesus Christ, remember

55

Gesù Sacramentato

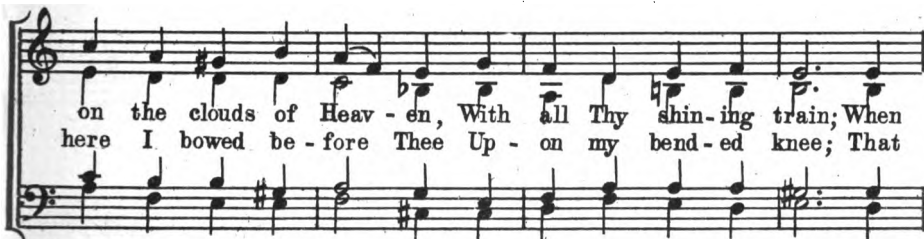
Father Caswall

Nicola A. Montani

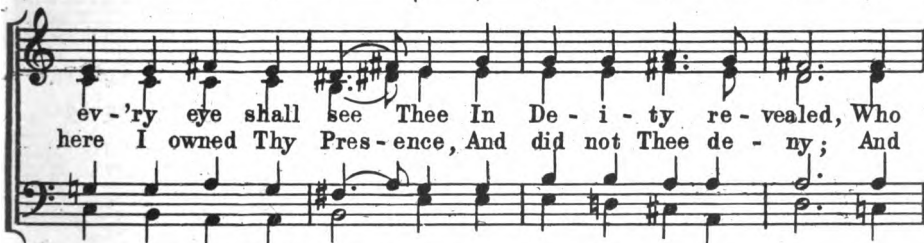
With devotion



1. O Je - sus Christ, re - mem - ber, When Thou shalt come a - gain, Up -
2. Re-mem-ber then, O Sav - iour, I sup - pli - cate of Thee, That



on the clouds of Heav - en, With all Thy shin - ing train; When
here I bowed be - fore Thee Up - on my bend - ed knee; That



ev - 'ry eye shall see Thee In De - i - ty re - vealed, Who
here I owned Thy Pres - ence, And did not Thee de - ny; And



now up - on this al - tar In si - lence art con - cealed;
glo - ri - fied Thy great - ness, Though hid from hu - man eye.

3. Accept Divine Redeemer,
The homage of my praise;
Be Thou the light and honor
And glory of my days;
Be Thou my consolation
When death is drawing nigh;
Be Thou my only treasure
Through all eternity.

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Wondrous love that cannot falter

(Hymn of the Association of Perpetual Adoration)

Tr. Rt. Rev. Msgr H.T. Henry

Ch. Gounod
Arr. by N. A. M.*Andante con espressione*

p

1. Won-drous love that can - not fal-ter! Je-sus in the
2. An-gel hosts are hushed in won-der And a-dore with

Host doth dwell Day and night up-on the Al-tar
fold-ed wings: For the low-ly Spe-cies un-der,

Refrain

Near to those He loves so well. 1-6. Low in end-less
Hid-den lies the King of Kings.



3. Tho' the Heavenly choir rejoices
Praise to sing-- His loving ear
Seeks the tribute of our voices:
'Tis for us He waiteth here!
Refrain. Low etc.

4. All He hath in highest Heaven
Veiled in the Host we see:
And to us the care is given
Of His wondrous poverty.
Refrain. Low etc.

5. Bread of Angels! who can measure
All it means? this daily food?
And the daily granted treasure
Of His sacrificial Blood?
Refrain. Low etc.

6. Bending low in adoration,
Ever constant let us be,
Making Jesus Reparation
For the world's inconstancy.
Refrain. Low etc.

THE BLESSED SACRAMENT

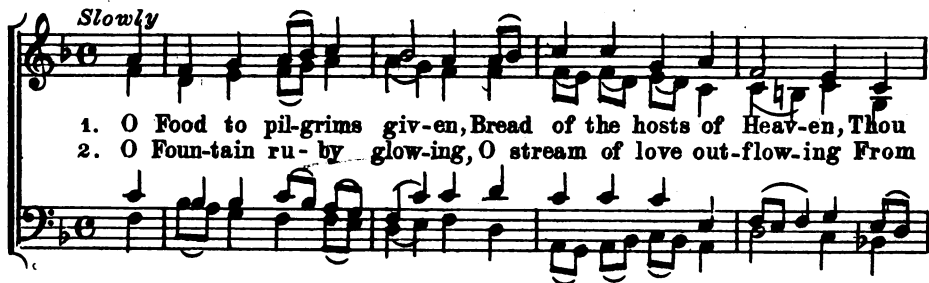
O Food to Pilgrims Given

O Esca Viatorum

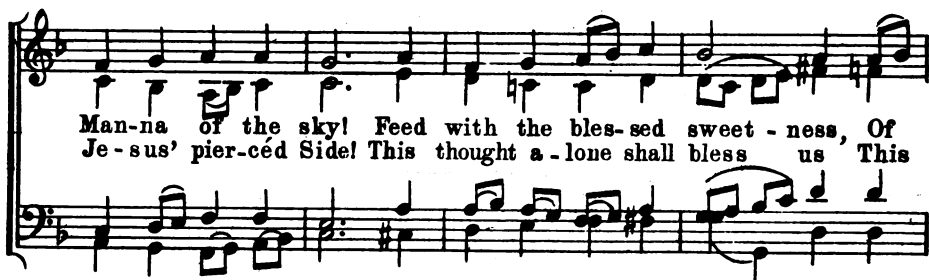
17th Century
Translated by Rt. Rev. Msgr. H.T. Henry, Litt.D.

H. Isaak (1493)
Harmonized by J. S. Bach

Slowly



1. O Food to pil-grims giv-en, Bread of the hosts of Heav-en, Thou
2. O Foun-tain ru-by glow-ing, O stream of love out-flow-ing From



Man-na of the sky! Feed with the bles-sed sweet-ness, Of
Je-sus' pier-céd Side! This thought a-lone shall bless us This



Thy di-vine com-plete-ness The hearts that for Thee sigh.
one de-sire pos-sess us, To drink of Thy sweet tide.

3. We love Thee, Jesu tender
Who hid'st Thine awful splendor
Beneath these veils of grace:
O let the veils be riven,
And our clear eye in heaven
Behold Thee face to face!

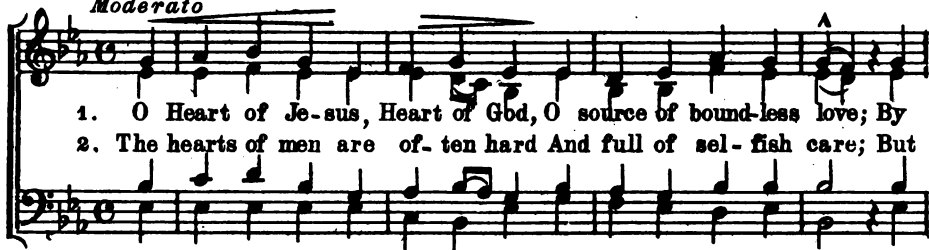
THE SACRED HEART

O Heart of Jesus, Heart of God

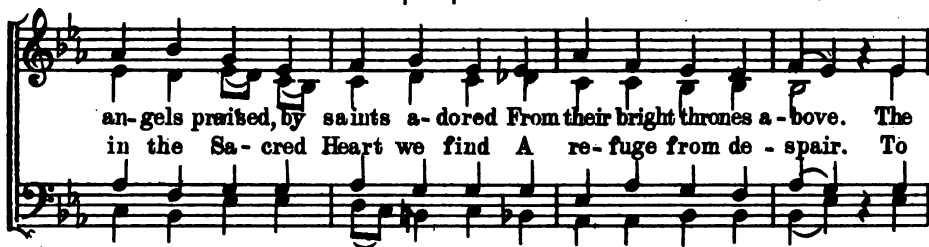
58

Lady G. Fullerton

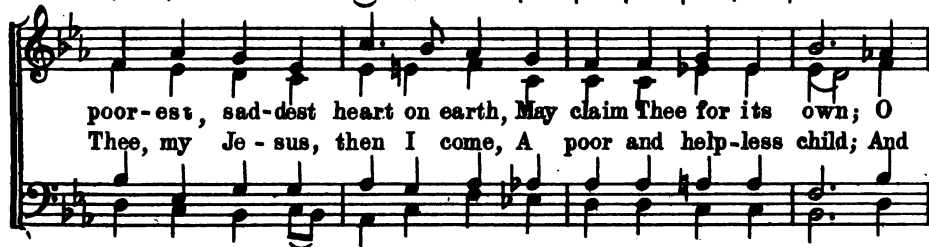
Nicola A. Mortani

Moderato

1. O Heart of Je-sus, Heart of Gbd, O source of bound-less love; By
2. The hearts of men are of- ten hard And full of sel- fish care; But



an-gels praised, by saints a-dored From their bright thrones a-bove. The
in the Sa- cred Heart we find A re- fuge from de- spair. To



poor- est, sad- dest heart on earth, May claim Thee for its own; O
Thee, my Je- sus, then I come, A poor and help- less child; And



burn- ing, throb- ing Heart of Christ, Too late, too lit- tle known.
on Thine own words "Come to Me," My on- ly hope I build.

3. The world is cold, and life is sad,
I crave this blessed rest
Of those who lay their weary heads
Upon Thy sacred Breast.
For love is stronger far than death,
And who can love like Thee,
My Saviour, Whose appealing Heart
Broke on the Cross for me?

Sacred Heart of Jesus, fount of love

From a Slovak Hymnal
Arr. by N.A.M.

Slowly

p

1. Sa-cred Heart of Je-sus, fount of love and mer-cy, To -
2. Sa-cred Heart of Je-sus! make us know and love Thee, Un -

p

day we come Thy bless-ing to im-plore; Oh, touch our
fold to us the treas-ures of Thy grace, That so our

hearts, so cold and so un-grate-ful, And make them, Lord, Thine
hearts, from things of earth up-lift-ed, May long a-lone to

Refrain



3. Sacred Heart of Jesus! make us pure and gentle,
And teach us how to do Thy blessed will;
To follow close the print of Thy dear footsteps,
And when we fall— Sacred Heart, oh, love us still.
Refrain. Sacred Heart, etc.

4. Sacred Heart of Jesus! bless all hearts that love Thee,
And may Thine own Heart ever blessed be;
Bless us, dear Lord, and bless the friends we cherish,
And keep us true to Mary and to Thee.
Refrain. Sacred Heart, etc.

THE SACRED HEART

✱ Jesus, Creator of the world

(Auctor beate sæculi)

Unison or two-part chorus

Translated by Father Caswall

J. d' Hooghe

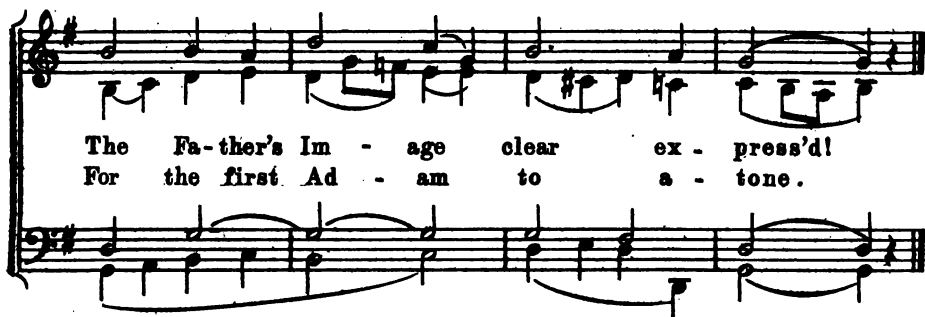
Andantino

p

1. Je - sus, Cre - a - tor of the world! (*Organ*)
 2. Thee, Sav - iour, love a - lone con - strain'd

Of all man - kind Re - deem - er blest!
 To make our mor - tal flesh Thine own;

True God of God! in Whom we see (*Organ*)
 And as a sec - ond Ad - am come,



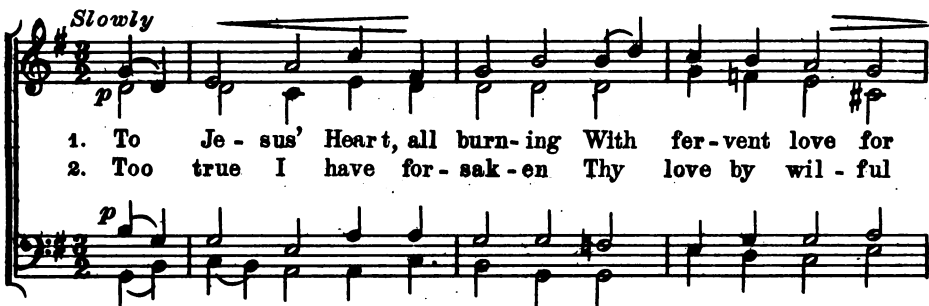
3. That self-same love that made the sky,
Which made the sea, and stars, and earth,
Took pity on our misery,
And broke the bondage of our birth.
4. O Jesu! in Thy Heart divine
May that same love forever glow,-
For ever mercy to mankind
From that exhaustless fountain flow.
5. For this Thy Sacred Heart was pierced,
And both with Blood and Water ran;
To cleanse us from the stains of guilt,
And be the hope of strength of man.
6. To God the Father, and the Son,
All praise, and power, and glory be;
With thee, O holy Paraclete,
Henceforth through all eternity.

To Jesus' Heart all burning

Aloys Schlör

Nicola A. Montani

Slowly



p

1. To Je - sus' Heart, all burn - ing With fer - vent love for
 2. Too true I have for - sak - en Thy love by wil - ful



men, My heart with fond - est yearn - ing Shall
 sin; Yet now let me be tak - en Back

Refrain



raise its joy - ful strain.
 by Thy grace a - gain. 1-5. While a - ges course a -

long, Blest be with loud - est song The

Sa - cred Heart of Je - sus By ev - 'ry heart and tongue!

3. As Thou art meek and lowly,
 And ever pure of heart,
 So may my heart be wholly
 Of Thine the counterpart.
 While ages, etc.

4. O that to me were given
 The pinions of a dove,
 I'd speed aloft to Heaven,
 My Jesus' love to prove.
 While ages, etc.

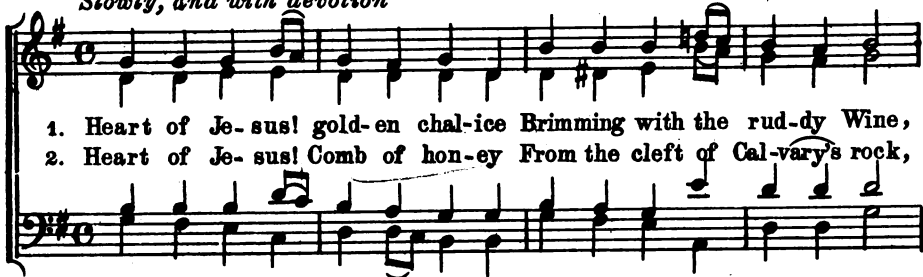
5. When life away is flying,
 And earth's false glare is done;
 Still, Sacred Heart, in dying
 I'll say I'm all thine own.
 While ages, etc.

THE SACRED HEART

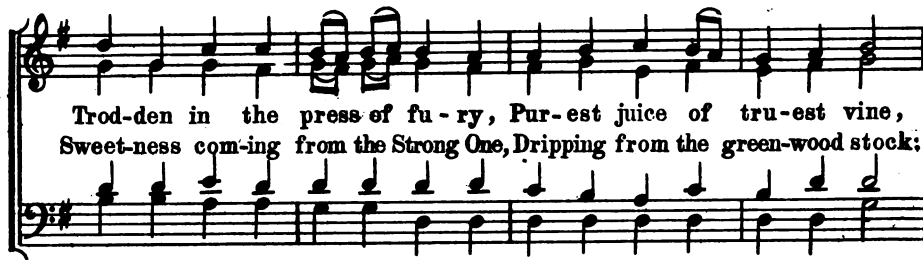
Heart of Jesus! golden chalice

Processional

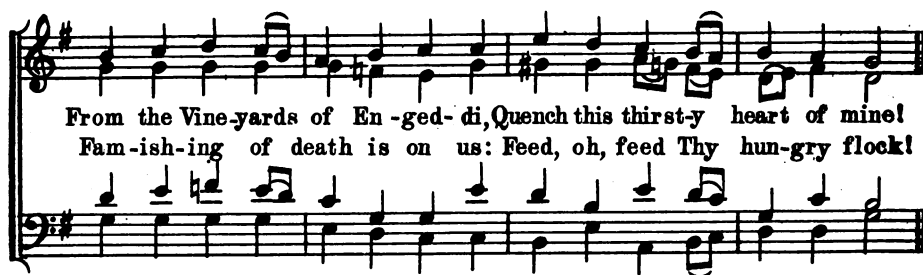
Bishop Casartelli

Ch. Gounod
Arr. by N. A. M.*Slowly, and with devotion*


1. Heart of Je-sus! gold-en chal-ice Brimming with the rud-dy Wine,
2. Heart of Je-sus! Comb of hon-ey From the cleft of Cal-vary's rock,



Trod-den in the press of fu-ry, Pur-est juice of tru-est vine,
Sweet-ness com-ing from the Strong One, Dripping from the green-wood stock;



From the Vine-yards of En-ged-di, Quench this thirst-y heart of mine!
Fam-ish-ing of death is on us: Feed, oh, feed Thy hun-gry flock!

3. Heart of Jesus! Rose of Sharon
Glistening with the dew of tears,
All among the thorny prickles
Lo! Thy blood-stained Head appears!
Spread Thy fragrance all around us,
Sweetly lulling all our fears!

4. Heart of Jesus! broken Vial
Full of precious spikenard!
Alabaster vase of ointment!
See, our souls are sore and hard:
Let Thy healing virtue touch them,
And from sin's corruption guard!

THE SACRED HEART
To Christ, the Prince of Peace

63

Tr. Rev. E. Caswall

Processional
Summi Parentis filio

Nicola A. Montani

With Spirit

mf
1. To Christ, the Prince of Peace, And Son of God most high, The
2. O Je - sus! Vic - tim blest! What else but love di - vine Could

mf

Fa - ther of the world to come, Sing we with ho - ly joy. Deep
Thee con - strain to o - pen thus That Sa - cred Heart of Thine? O

in His Heart for us The wound of love He bore; That
Fount of end - less life! O Spring of wa - ter clear! O

love, where with He still in - flames The hearts that Him a - dore.
Flame ce - les - tial, cleans - ing all Who un - to Thee draw near.

3. Hide me in Thy dear Heart,
For thither do I fly;
There seek Thy grace through life, in death
Thine immortality.
Praise to the Father be,
And sole-begotten Son,
Praise, Holy Paraclete, to Thee,
While endless ages run.

THE SACRED HEART


O Heart of Jesus, purest Heart

(Cor Jesu, Cor purissimum)

Translated by Father M. Russell, S. J.

Traditional Melody

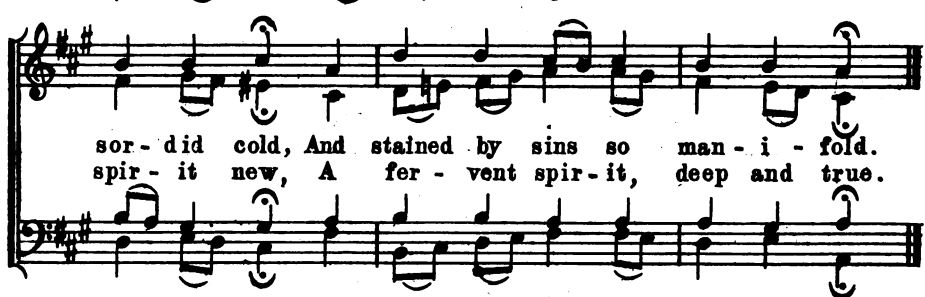
Con anima



1. O Heart of Je - sus, pur - est Heart, A
2. Take from me, Lord, this te - pid will, Which



Shrine of ho - li - ness Thou art; Cleanse Thou, my heart, so
doth Thy Heart with loath-ing fill; And then in-fuse a



sor - did cold, And stained by sins so man - i - fold.
spir - it new, A fer - vent spir - it, deep and true.

3. Most humble Heart of all that beat,
Heart full of goodness, meek and sweet,
Give me a heart more like to Thine,
And light the flame of love in mine.
4. But, ah, were e'en my heart on fire
With all the seraphim's desire,
Till love a conflagration proved,
Not yet wouldst Thou enough be loved.

THE SACRED HEART
O dearest Love divine

65

Rt. Rev. Msgr. H. T. Henry, Litt. D.

Nicola A. Montani

Andante devoto

p

1. O dear-est Love di-vine, My heart to Thee I give, Ex-
2. Who can re-quite the love Shown in the won-drous plan, Where-

p

chang-ing it for Thine, That Thou in me may'st live. Most
by the God a-bove For me be-came a Man? Thou

lov-ing and most meek, Hearts on-ly dost Thou seek: O
say'st "Give Me Thy heart!" With it I free-ly part Hop-

may my heart but prove A love like Thine, sweet Love!
ing that it may prove A love like Thine, sweet Love!

3. Thy Heart is opened wide
That, freely entering in,
I may Thy guest abide,
And newer life begin.
This doest Thou, to gain
My love, and e'er retain:
O may my answer prove
A love like Thine, sweet Love!

4. Here in Thy Heart I find
A haven of sweet rest,
An ever-quiet mind,
A mansion of the Blest.
Rock that was cleft for me,
Behold, I fly to Thee,
Like a world-weary dove,
Home to its mated Love!

THE SACRED HEART

Sacred Heart! in accents burning

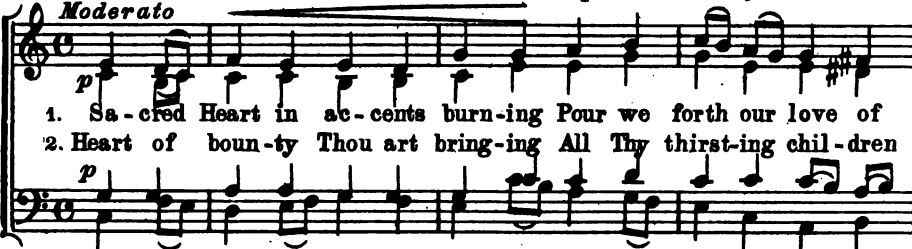
Sacred Song

Eleanor C. Donnelly *

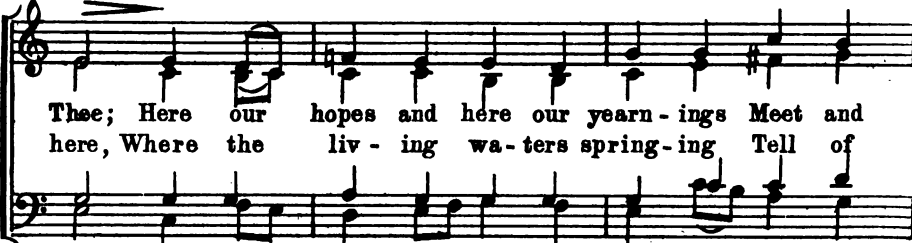
Ch. Gounod

Adapted and arr. by N. A. Montani

Moderato



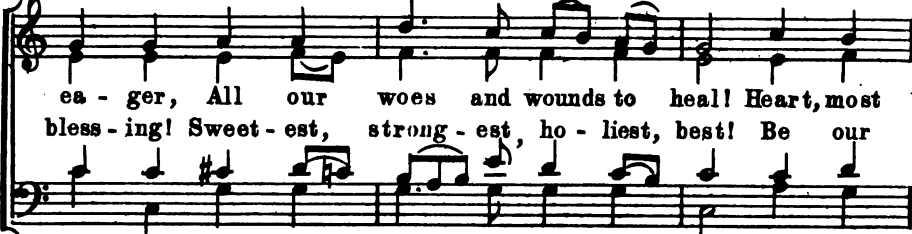
1. Sa - cred Heart in ac - cents burn - ing Pour we forth our love of
 2. Heart of boun - ty Thou art bring - ing All Thy thirst - ing chil - dren



Thee; Here our hopes and here our yearn - ings Meet and
 here, Where the liv - ing wa - ters spring - ing Tell of



min - gle ten - der - ly. Heart of mer - cy ev - er
 hope and com - fort near. O Thou Source of ev - 'ry



ea - ger, All our woes and wounds to heal! Heart, most
 bless - ing! Sweet - est, strong - est, ho - liest, best! Be our

* By permission

pa-tient, Heart most pure! To our souls, Thy depths re-treas-ure here on earth, And in Heav'n be Thou our

Refrain

veal. Sa-cred Heart of our Re-deem-er! Pierced with rest.

love on Cal-va-ry! Heart of Je-sus ev-er lov-ing, Make us

burn with love of Thee! Praise to Thee! O Sa-cred Heart!

THE SACRED HEART

All ye who seek a comfort sure

(Old Office of the Sacred Heart)

Translated by Father Caswall

Nicola A. Montani

Maestoso

1. All ye who seek a com-fort sure In trouble and dis-tress, What-
 2. Ye hear how kind-ly He in-vites; Ye hear His words so blest: "All

ev-er sor-row vex the mind, Or guilt the soul op-press: Je-
 ye that la-bor, come to Me, And I will give you rest? What

sus, Who gave Him-self for you Up-on the Cross to die, O -
 meek-er than the Sav-iour's Heart? As on the Cross He lay; It

pens to you His sa-cred Heart; Oh, to that Heart draw nigh!
 did His mur-der-ers for-give, And for their par-don pray.

3. O Heart! Thou joy of Saints on high,
 Thou Hope of sinners here!
 Attracted by those loving words,
 To Thee I lift my prayer.
 Wash Thou my wounds in that dear Blood
 Which forth from Thee doth flow,
 New grace, new hope inspire; a new
 And better heart bestow.

A Message from the Sacred Heart

Father M. Russell

Nicola A. Montani

Allegro Moderato

1. A mes-sage from the Sa-cred Heart; What may its mes-sage be? "My
2. A mes-sage to the Sa-cred Heart; Oh, bear it back with speed: "Come,

child, My child, give Me thy heart. My Heart has bled for thee." This
Je - sus, reign with- in my heart. Thy Heart is all I need." Thus,

is the mes-sage Je-sus sends To my poor heart to - day, And
Lord, I'll pray un - til I share That home whose joy Thou art; No

ea-ger from His throne He bends To hear what I shall say.
mes-sage, dear-est Je - sus, there, For heart will speak to heart.

There is an everlasting home

M. Bridges

M. Mattoni

Slowly
p

1. There is an ev - er - last - ing home Where con - trite souls may
 2. It was a cleft of match - less love O - pen'd when He had

p

hide, Where death and dan - ger dare not come - The Sav - iour's Side.
 died: When mer - cy hailed in worlds a - bove That wound - ed Side.

3. Hail, Rock of Ages, pierced for me,
 The grave of all my pride;
 Hope, peace and heaven are all in Thee,
 Thy sheltering Side.
4. There issued forth a double flood,
 The sin-atoning tide,
 In streams of water and of blood
 From that dear Side.
5. There is the only fount of bliss,
 In joy and sorrow tried;
 No refuge for the heart like this -
 A Saviour's Side.
6. Thither the Church, through all her days
 Points as a faithful guide;
 And celebrates with ceaseless praise
 That spear-pierced Side.
7. There is the golden gate of heaven,
 An entrance for the Bride,
 Where the sweet crown of life is given
 Through Jesus' Side.

Hail, Rock of Ages

(From the Hymn "There is an everlasting home" No 69)

M. Bridges

Nicola A. Montani

Moderato (alla breve)

1. Hail, Rock of A - ges, pierced for me, The grave of
 2. There is - sued forth a dou - ble flood, The sin a -

all my pride: — Hope, peace and heav'n are
 ton - ing tide, — In streams of wa - ter

all in Thee, Thy shel - tering Side. —
 and of blood From That dear Side. —

3. There is the only fount of bliss, 4. There is the golden gate of heav'n,
 In joy and sorrow tried; An entrance for the Bride,
 No refuge for the heart like this— Where the sweet crown of life is giv'n,
 A Saviour's Side. Through Jesus' Side.

THE PRECIOUS BLOOD

Hail, Jesus, hail!

(Viva! Viva! Gesù)

From the Italian by Father Faber

Nicola A. Montani

Con Spirito

1. Hail, Je - sus, hail! Who for my sake Sweet
2. To end - less a - ges let us praise The

The first system of the musical score is written for a two-part setting (Soprano and Bass). It begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked 'Con Spirito'. The melody for both parts is simple and hymn-like, with the lyrics 'Hail, Jesus, hail! Who for my sake Sweet' for the first part and 'To end - less a - ges let us praise The' for the second part.

Blood from Ma-ry's veins didst take, And shed it all for
Pre-cious Blood, whose price could raise The world from wrath and

The second system continues the musical setting. The melody remains consistent with the first system. The lyrics continue with 'Blood from Ma-ry's veins didst take, And shed it all for' and 'Pre-cious Blood, whose price could raise The world from wrath and'.

me; Oh, bless - ed be my Sav - iour's Blood, My
sin; Whose streams our in - ward thirst ap - pease, And

The third system concludes the musical setting. The melody remains consistent. The lyrics conclude with 'me; Oh, bless - ed be my Sav - iour's Blood, My' and 'sin; Whose streams our in - ward thirst ap - pease, And'.

life, my light, my on - ly good, To all e - ter - ni -
 heal the sin - ner's worst dis - ease, If he but bathe there -

ty, To all e - ter - ni - ty.
 in, If he but bathe there - in.

3. Oh, to be sprinkled from the wells
 Of Christ's own Sacred Blood, excels
 Earth's best and highest bliss;
 The ministers of wrath divine
 Hurt not the happy hearts that shine
 ||: With those red drops of His! :||

4. Ah! there is joy amid the Saints,
 And hell's despairing courage faints
 When this sweet song we raise:
 Oh, louder then, and louder still,
 Earth with one mighty chorus fill,
 ||: The Precious Blood to praise! :||

THE PRECIOUS BLOOD

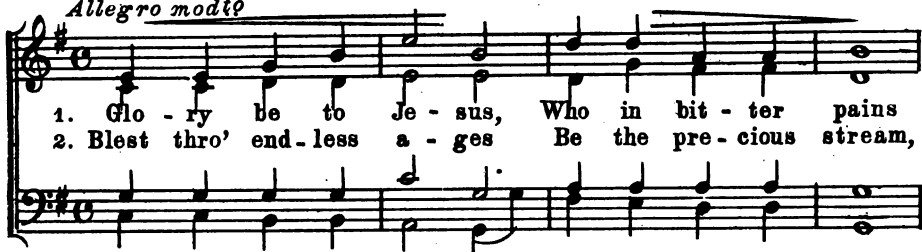
Glory be to Jesus

(Viva! Viva! Gesù)

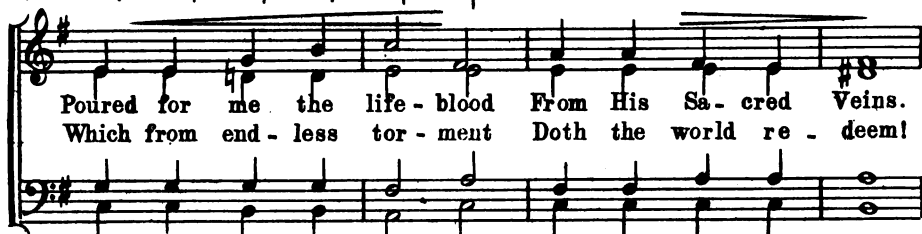
Nicola A. Montani

See also Hymn No. 18

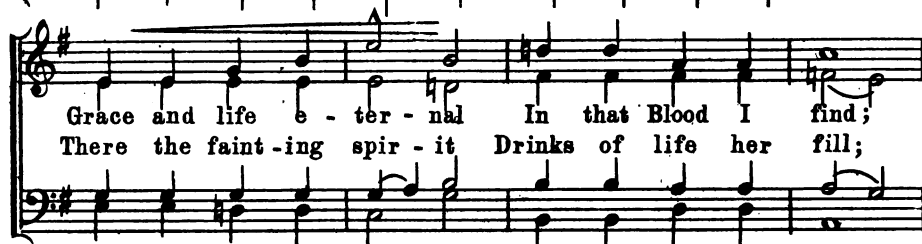
Tr. Rev. E. Caswall

Allegro modto


1. Glo - ry be to Je - sus, Who in bit - ter pains
2. Blest thro' end - less a - ges Be the pre - cious stream,



Poured for me the life - blood From His Sa - cred Veins.
Which from end - less tor - ment Doth the world re - deem!



Grace and life e - ter - nal In that Blood I find;
There the faint - ing spir - it Drinks of life her fill;



Blest be His com - pas - sion, In - fi - nite - ly kind!
There, as in a foun - tain, Laves her - self at will.

3. Abel's Blood for vengeance

Pleaded to the skies;

But the Blood of Jesus

For our pardon cries.

Oft as it is sprinkled

On our guilty hearts,

Satan in confusion

Terror-struck departs.

4. Oft as earth exulting

Wafts its praise on high,

Hell with terror trembles,

Heaven is filled with joy.

Lift ye, then, your voices,

Swell the mighty flood;

Louder still, and louder

Praise the Precious Blood.

THE BLESSED VIRGIN

Hail, thou Star of ocean!

Ave Maris Stella

73

Translated by Father Caswall

M. Taddei

Andante religioso

The musical score is written for voice and piano. It features a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Andante religioso'. The lyrics are written below the notes, with some words underlined. The score includes a piano introduction marked 'p'.

1. Hail, thou Star of o - cean! Por - tal of the sky, —
 2. Oh! by Ga-briel's A - ve, Ut - tered long a - go, —

Ever Vir - gin Moth - er Of the Lord most High!
 E - va's name re - vers - ing, Stab - lish peace be - low. —

3. Break the captive's fetters;
 Light on blindness pour;
 All our ills expelling,
 Every bliss implore.

4. Show thyself a Mother;
 Offer Him our sighs,
 Who for us Incarnate
 Did not thee despise.

5. Virgin of all Virgins!
 To thy shelter take us;
 Gentlest of the gentle!
 Chaste and gentle make us.

6. Still as on we journey,
 Help our weak endeavor;
 Till with thee and Jesus
 We rejoice for ever.

7. Through the highest Heaven,
 To the Almighty Three,
 Father, Son, and Spirit,
 One same glory be.

THE BLESSED VIRGIN
Ave Maria! O Maiden, O Mother
Star of the Sea

Sister M.

From a Slovak Hymnal
Arr. by N. A. M.

Slowly: with expression

1. A - ve Ma - ri - a! O Maid-en, O Moth-er, Fond-ly thy
2. A - ve Ma - ri - a! the night shades are fall-ing, Soft-ly our

chil-dren are call-ing on thee, Thine are the grac-es un-
voic-es a-rise un-to thee, Earth's lone-ly ex-iles for

claimed by an-oth-er, Sin-less and beau-ti-ful-Star of the Sea!
suc-cor are call-ing, Sin-less and beau-ti-ful-Star of the Sea!

Refrain

pp

1-4. Ma-ter A-ma-bi-lis, o-ra pro no-bis! pray for thy

cresc. molto

chil-dren who call up-on thee; A-ve San-ctis-si-ma!

allarg.

A-ve pu-ris-si-ma! Sin-less and beau-ti-ful-Star of the Sea!

3. *Ave Maria!* thy children are kneeling,
 Words of endearment are murmured to thee;
 Softly thy spirit upon us is stealing,
 Sinless and beautiful-Star of the Sea!

Refrain:

4. *Ave Maria!* thou portal of Heaven,
 Harbor of refuge, to thee do we flee:
 Lost in the darkness, by stormy winds driven,
 Shine on our pathway, fair Star of the Sea!

Refrain:

THE BLESSED VIRGIN

Daily, daily sing to Mary (A)

Omni die dic Mariæ

St. Casimir
Translated by Father Bittlestone

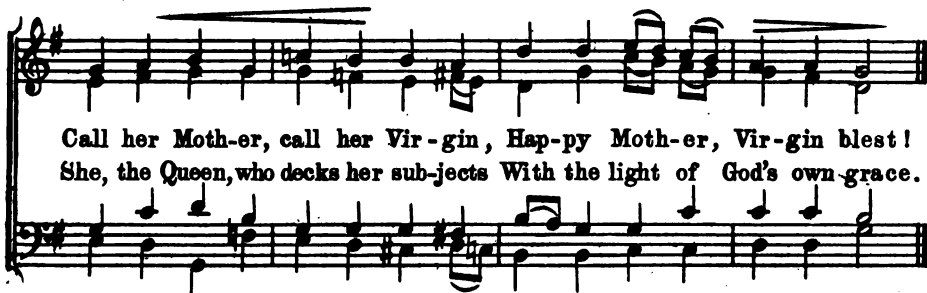
Traditional Melody
Arr. by N. A. M.

With spirit.

1. Dai - ly, dai - ly sing to Ma - ry, Sing, my soul, her
2. She is might - y to de - liv - er; Call her, trust her

prais - es due; All her feasts, her ac - tions wor - ship
lov - ing - ly: When the tem - pest rag - es round thee,

With the hearts de - vo - tion true. Lost in won - d'ring
She will calm the troub - led sea. Gifts of Heav - en



3. Sing my tongue, the Virgin's trophies,
 Who for us our Maker bore;
For the curse of old inflicted,
 Peace and blessing to restore.
 Sing in songs of praise unending,
 Sing the world's majestic Queen.
Weary not nor faint in telling
 All the gifts she gives to men.
4. All my senses, heart, affections,
 Strive to sound her glory forth:
Spread abroad the sweet memorials
 Of the Virgin's priceless worth:
 Where the voice of music thrilling,
 Where the tongue of eloquence,
That can utter hymns beseeching
 All her matchless excellence?

THE BLESSED VIRGIN

Daily, daily sing to Mary (B)

St. Casimir

Processional

Father Bittlestone

Nicola A. Montani

Allegro modto

mf

1. Dai - ly, dai - ly, sing to Ma - ry, Sing; my soul, her
 2. She is might - y to de - liv - er, Call her, trust her

mf

prais - es due; All her feasts, her ac - tions wor - ship,
 lov - ing - ly; When the tem - pest rag - es round thee,

With the heart's de - vo - tion true. Lost in won - d'ring
 She will calm the trou - bled sea. Gifts of Heav - en

con - tem - pla - tion, Be her ma - jes - ty con - fest:
she has giv - en, No - ble La - dy! to our race;

Call her Moth-er, call her Vir-gin, Hap-py Moth-er, Vir-gin blest,
She, the Queen, who decks her sub-jects With the light of God's own grace,

Call her Moth-er, call her Vir-gin, Hap-py Moth-er, Vir-gin blest.
She, the Queen, who decks her sub-jects With the light of God's own grace.

(Additional Stanzas as given in previous Hymn, with repetition of last two lines.)

THE BLESSED VIRGIN

Mother of Mercy

Mater Misericordiæ

Father Faber

S. M. Yenn

Andante religioso

p

1. Moth - er of mer - cy, day by day, My love of
 2. Though pov - er - ty and work and woe The mas - ters

mf

thee grows more and more; Thy gifts are strewn up - on my
 of my life may be, When times are worst who does not

rall *a tempo*

way Like sands up - on the great sea-shore. Thy gifts are
 know — Dark-ness is light with love of thee? When times are

rall

pp

strewn up - on my way Like sands up - on the great sea-shore.
 worst who does not know. Dark-ness is light with love of thee?

3. But scornful men have coldly said 4. They know but little of Thy worth
 Thy love was leading me from God; Who speak these heartless words to me;
 And yet in this I did but tread For what did Jesus love on earth
 The very path my Saviour trod. :|| One half so tenderly as thee? :||

THE BLESSED VIRGIN

Hail, all hail, great Queen of Heaven!

Our Lady of Lourdes

78

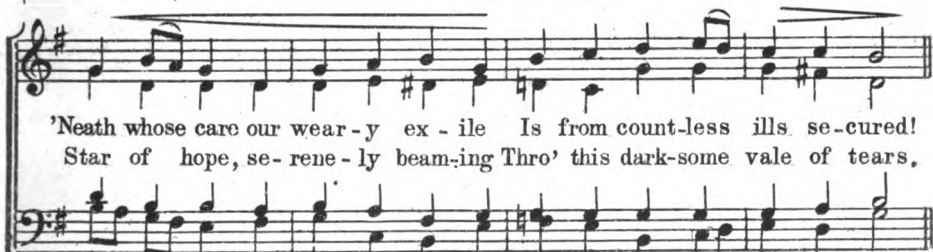
(The melody of Hymn No. 76 "Daily, Daily" may also be used with this text, with repetition of the last two lines of the refrain.

Traditional Melody (1750)
"Pone luctum"

With spirit

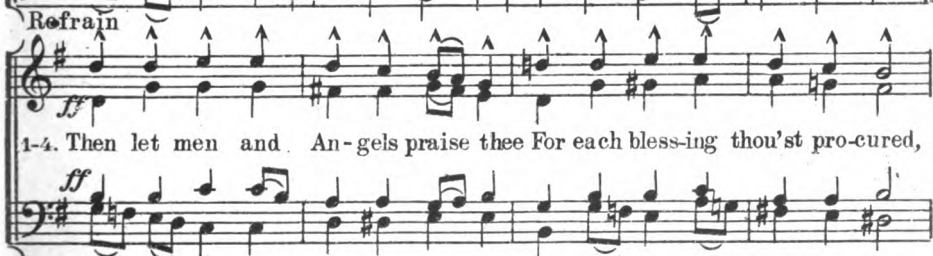


1. Hail! all hail, great Queen of Heav-en! Hail! sweet No-tre Dame de Lourdes,
2. Blest be thou a - bove all oth-ers, Ma - ry, mis-tress of the spheres,

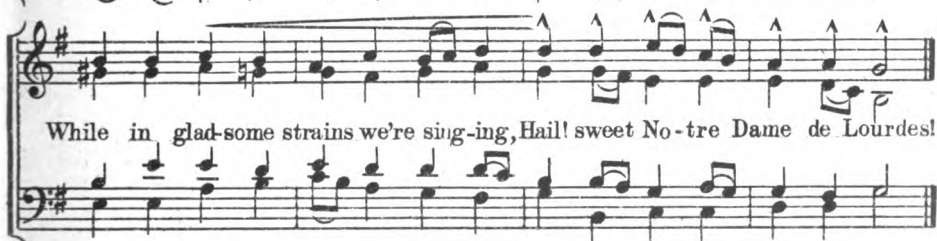


'Neath whose care our wear-y ex - ile Is from count-less ills se-cured!
Star of hope, se-re-ne-ly beam-ing Thro' this dark-some vale of tears,

Refrain



1-4. Then let men and An-gels praise thee For each bless-ing thou'st pro-cured,



While in glad-some strains we're sing-ing, Hail! sweet No-tre Dame de Lourdes!

3. Happy angels joy to own thee,
O'er their choirs exalted high,
Throned in blissful light and beauty,
Empress of the starry sky.

4. As the fount is still unsealing
Its pure treasure softly fair,
May each drop be fraught with healing,
Dearest Mother, at thy prayer.

Refrain: Then let men and angels praise thee, etc. Refrain: Then let men and angels praise thee, etc.

NOTE: For Congregational singing it is suggested that the hymn be transposed a full tone lower.

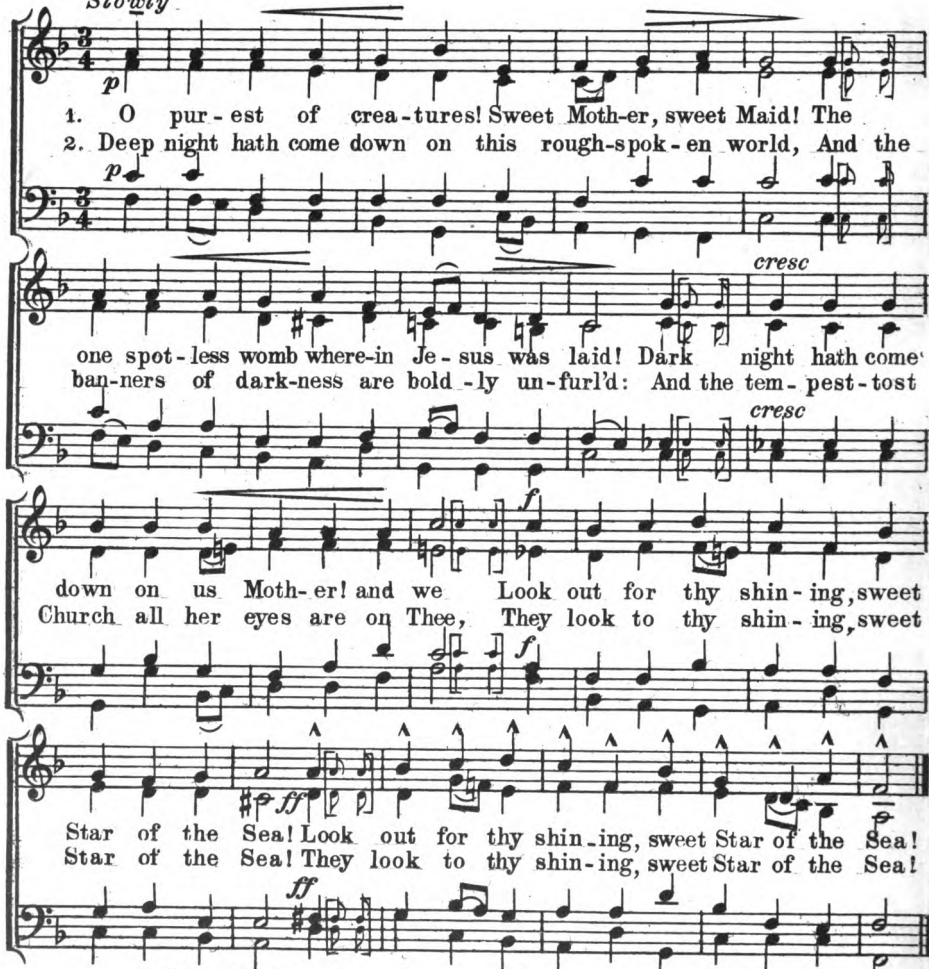
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105

THE BLESSED VIRGIN
O purest of creatures
The Immaculate Conception.

Father Faber

Nicola A. Montani

Slowly


1. O purest of creatures! Sweet Mother, sweet Maid! The
2. Deep night hath come down on this rough-spoken world, And the
one spotless womb where-in Jesus was laid! Dark night hath come
banners of darkness are boldly unfurled: And the tempest-tost
down on us Mother! and we look out for thy shining, sweet
Church all her eyes are on Thee, They look to thy shining, sweet
Star of the Sea! Look out for thy shining, sweet Star of the Sea!
Star of the Sea! They look to thy shining, sweet Star of the Sea!

3. The Church doth what God had first taught her to do;
He looked o'er the world to find hearts that were true;
Through the ages He looked, and He found none but thee,
And He loved thy clear shining, sweet Star of the Sea! :||
4. He gazed on thy soul; it was spotless and fair;
For the empire of sin- it had never been there;
None had ever owned thee, dear Mother, but He,
And He blessed thy clear shining, sweet Star of the Sea! :||

THE BLESSED VIRGIN
Whither thus, in holy rapture?

80

Quo sanctus ardor te rapit

Translated by the Rev. E. Caswall The Visitation

From a Slovak Hymnal
Arr. by N. A. M.

Joyously

1. Whith-er thus in ho-ly rap-ture, Roy-al maid-en, art thou bent?
2. Lol thine ag-ed cous-in claims thee, Claims thy sym-pa-thy and care;

Why so fleet-ly art thou speed-ing Up the moun-tains rough as-cent?
God her shame from her hath tak-en, He hath heard her fer-vent pray'r.

Filled with th'E-ter-nal God-head! Glow-ing with the Spir-it's flame!
Blessed Moth-ers! joy-ful meet-ing! Thou in her, the hand of God,

Love it is that bears thee on-ward, And sup-ports thy ten-der frame.
She in thee, with lips in-spir-ed, Owns the Moth-er of her Lord.

3. As the sun, his face concealing,
In a cloud withdraws from sight,
So in Mary then lay hidden
He who is the world's true light.
Honor, glory, virtue, merit,
Be to Thee, O Virgin's Son!
With the Father, and the Spirit,
While eternal ages run.

THE BLESSED VIRGIN

Hail Virgin, dearest Mary

Queen of May

S. M. Yenn

Moderato

1. Hail Vir-gin, dear-est Ma-ry! Our love-ly Queen of May! O
 2. Be-hold earth's blossoms spring-ing In beau-teous form and hue. All

spot-less, bless-ed La-dy, Our love-ly Queen of May. Thy
 na-ture glad-ly bring-ing Her sweet-est charms to you. We'll

chil-dren hum-bly bend-ing, Sur-round thy shrine so dear; — With
 gath-er fresh, bright flow-ers, To bind our fair Queen's brow; — From

heart and voice as-cend-ing, Sweet Ma-ry, hear our pray'r.
 gay and ver-dant bow-ers, We haste to crown thee now.

3. Hail Virgin, dearest Mary!
 Our lovely Queen of May,
 O spotless, blessed Lady,
 Our lovely Queen of May.
 And now, our blessed Mother,
 Smile on our festal day;
 Accept our wreath of flowers,
 And be our Queen of May.

THE BLESSED VIRGIN

This is the image of the Queen

82

Month of Mary
Crowning Hymn

Tr. Rev. E. Caswall

From a Slovak Hymnal
Arr. by N. A. M.

Joyously; marcato

1. This is the im-age of the Queen Who reigns in bliss a-bove; Of
2. This hōm-age of-fered at the feet Of Ma-ry's im-age here To

her who is the hope of men, Whom men and an-gels love! Most ho-ly Ma-ry!
Ma-ry's self at once as-cends A-bove the star-ry sphere. Most ho-ly Ma-ry!

at thy feet I bend a sup-pliant knee; In this thy own sweet
at thy feet I bend a sup-pliant knee; In all my joy, in

month of May, Dear Mother of my God, I pray, Do thou re-mem-ber me!
all my pain, O Vir-gin born with-out a stain, Do thou re-mem-ber me!

3. How fair soever be the form
Which here your eyes behold,
Its beauty is by Mary's self
Excell'd a thousandfold.
Most holy Mary! at thy feet
I bend a suppliant knee;
In my temptations each and all,
From Eve derived in Adam's fall,
Do thou remember me!

4. Sweet are the flow'rets we have culled
This image to adorn;
But sweeter far is Mary's self,
That rose without a thorn!
Most holy Mary! at thy feet
I bend a suppliant knee;
When on the bed of death I lie,
By Him who did for sinners die,
Do thou remember me!

THE BLESSED VIRGIN

Hail ! Holy Queen, enthroned above

Salve Regina
Mater Misericordiae

Traditional Melody
Salve Regina Coelitum

Andante moderato

1. Hail, ho - ly Queen, en - thron'd a - bove, O Ma -
2. Our life, our sweet - ness here be - low, O Ma -

ri - a! Hail! Moth - er of Mer - cy and of love!
ri - a! Our hope in sor - row and in woe,

Refrain

O Ma - ri - a! Tri - umph, all ye
O Ma - ri - a!

Cher - u - bim, Sing with us, ye Ser - a - phim,

Heav'n and earth re - sound the hymn: Sal - ve,

sal - ve, sal - ve Re - gi - na!

3. To thee we cry, poor sons of Eve, 4. This earth is but a vale of tears,
O Maria! *O Maria!*

To thee we sigh, we mourn, we grieve, A place of banishment, of fears,
O Maria! *O Maria!*

Refrain

Refrain

5. Turn then, most gracious Advocate, 6. When this our exile is complete,
O Maria! *O Maria!*

Tow'rd us thine eyes compassionate, Show us thy Son, our Jesus sweet,
O Maria! *O Maria!*

Refrain

Refrain

7. O clement, gracious, Mother sweet,
O Maria!

O Virgin Mary, we entreat,
O Maria!

Refrain

THE BLESSED VIRGIN Hail, Queen of heaven

Ave, Regina coelorum

Rev. Dr. Lingard

Traditional Melody

Moderato

1. Hail, Queen of heaven, the o - cean star, Guide of the
2. O gen - tle, chaste, and spot - less Maid, We sin - ners

wan - derer here be - low, Thrown on life's surge, we claim thy
make our prayers thro' thee; Re - mind thy Son that He has

care, Save us from per - il and from woe. Moth - er of
paid The price of our in - iq - ui - ty. Vir - gin, most

Christ, Star of the sea, Pray for the wan - derer, pray for me.
pure, Star of the sea, Pray for the sin - ner, pray for me.

3. Sojourners in this vale of tears,
To thee, blest Advocate, we cry,
Pity our sorrows, calm our fears,
And soothe with hope our misery.
Refuge in grief, Star of the sea,
Pray for the mourner, pray for me.
4. And while to Him Who reigns above,
In Godhead One, in Persons Three,
The Source of life, of grace, of love,
Homage we pay on bended knee -
Do thou, bright Queen, Star of the sea,
Pray for thy children, pray for me.

THE BLESSED VIRGIN

Remember, holy Mary

85

Memorare
St. Bernard

Tr. Rev. M. Russell, S. J.

From a Slovak Hymnal
Adapted by N. A. M.

Moderato

1. Re-mem-ber, ho-ly Ma-ry, 'Twas nev-er heard or known That
2. And so to thee, my Moth-er, With fil-ial faith I call, — For

an-y one who sought thee And made to thee his moan, That
Je-sus dy-ing gave thee As Moth-er to us all. — To

an-y one who has-tened For shel-ter to thy care, — Was
thee, O Queen of vir-gins, O Moth-er meek, to thee — I

ev-er yet a-ban-doned And left to his de-spair.
run with trust-ful fond-ness, Like child to moth-er's knee.

rall *p* *rall* *p*

3. See at thy feet a sinner,
Groaning and weeping sore —
Ah! throw thy mantle o'er me,
And let me stray no more.
Thy Son has died to save me,
And from His throne on high
His Heart this moment yearneth
For even such as I.

4. All, all His love remember,
And, oh! remember too
How prompt I am to purpose,
How slow and frail to do.
Yet scorn not my petitions,
But patiently give ear,
And help me, O my Mother,
Most loving and most dear.

THE BLESSED VIRGIN
Hail, full of grace and purity
The Rosary
The Joyful Mysteries

Father Conway, O.P.

Isabella Montani

Moderato

1. *The Annunciation: Humility*
Hail full of grace and pu - ri - ty! Meek Handmaid of the

2. *The Visitation: Charity to our neighbors*
By that pure love which prompted thee To seek thy cousin

Lord, Hail, mod - el of hu - mil - i - ty! Chaste Mother of the Word.
blest, Pray that the fires of char - i - ty May burn with - in our breast.

rall

3. *The Birth of Our Lord:- Poverty.*
This blessing beg, O Virgin Queen,
From Jesus through His birth,
By holy poverty to wean
Our hearts from things of earth.
4. *Presentation in the Temple:- Obedience.*
Most Holy Virgin, Maiden mild,
Obtain for us, we pray,
To imitate thy Holy Child,
By striving to obey.
5. *The finding of Our Lord:- Love of Him and of His service.*
By thy dear Son, restored to thee,
This grace for us implore,
To serve our Lord most faithfully,
And love Him more and more.
6. *Concluding Verse.*
Queen of the Holy Rosary,
With tender love look down,
And bless the hearts that offer thee
This chaplet for thy crown.


THE BLESSED VIRGIN
Hear thy children, gentlest Mother
Children's Hymn to Our Lady

87

Father Stanfield



M. Haydn
Arr. by N. A. M.

Moderato




mf


1. Hear thy chil-dren, gent-lest Moth-er, Pray'r-ful hearts to thee a - rise;
2. Hear, sweet Moth-er, hear the wear-y, Borne up - on life's troubled sea;




Hear us while our eve-ning A-ve Soars be-yond the star-ry skies.
Gen-tle guid-ing Star of O-cean, Lead thy chil-dren home to thee.



Dark-ling shad-ows fall a - round us, Stars their si-lent watches keep;
— Still watch o'er us, dear-est Moth-er, From thy beauteous throne a-bove;



Hush the heart op-press'd with sor-row, Dry the tears of those who weep.
Guard us from all harm and dan-ger, Neath thy shel-tring wings of love.



THE BLESSED VIRGIN

O most holy one

O Sanctissima

Tr. by Rev. J. M. Raker.

Sicilian Melody

Slowly, with devotion

Arr. by N. A.M.

1. O most ho - ly one, O most low - ly one, Dear - est
2. Help in sad - ness drear, Port of glad - ness near, Vir - gin

pp

cresc. molto

Vir - gin Ma - ri - a! Moth - er of fair Love,
Moth - er, Ma - ri - a! In pit - y heed - ing,

f *pp*

calando *p*

Home of the Spir - it Dove, O - ra, o - ra pro no - bis.
Hear thou our plead - ing, O - ra, o - ra pro no - bis.

p *f* *f* *f* *p*

3. Call we fearfully,
Sadiy, tearfully,
Save us now O Maria!
Let us not languish,
Heal thou our anguish,
Ora, ora pro nobis.

4. Mother, Maiden fair,
Look with loving care,
Hear our prayer, O Maria!
Our sorrow feeling,
Send us thy healing,
Ora, ora pro nobis.

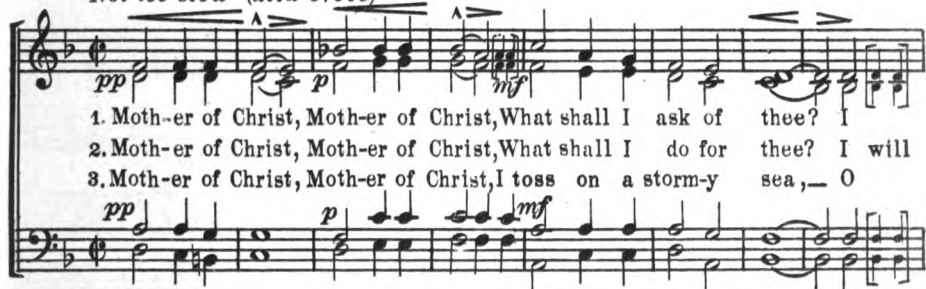
THE BLESSED VIRGIN

Mother of Christ

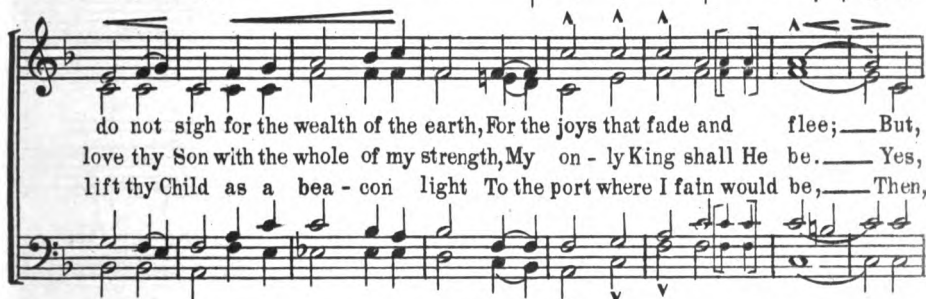
89

Nicola A. Montani

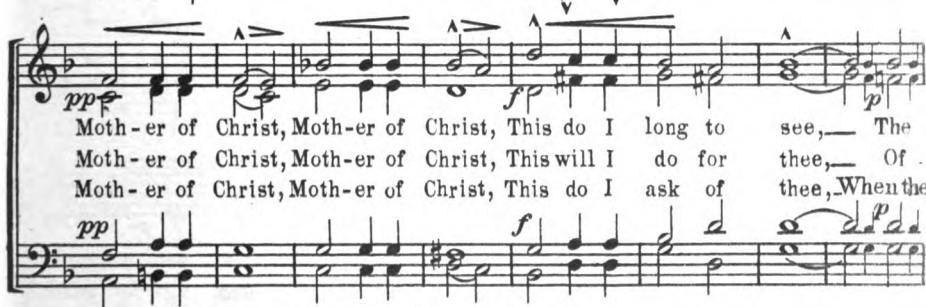
Not too slow (alla breve)



1. Moth-er of Christ, Moth-er of Christ, What shall I ask of thee? I
2. Moth-er of Christ, Moth-er of Christ, What shall I do for thee? I will
3. Moth-er of Christ, Moth-er of Christ, I toss on a storm-y sea, — O



do not sigh for the wealth of the earth, For the joys that fade and flee; — But,
love thy Son with the whole of my strength, My on-ly King shall He be. — Yes,
lift thy Child as a bea-con light To the port where I fain would be, — Then,



Moth-er of Christ, Moth-er of Christ, This do I long to see, — The
Moth-er of Christ, Moth-er of Christ, This will I do for thee, — Of
Moth-er of Christ, Moth-er of Christ, This do I ask of thee, When the



Bliss un-told which thine arms en-fold, The treas-ure up-on thy knee. —
all that are dear or cher-ished here, None shall be dear as He. —
voy-age is o'er, O stand on the shore And show Him at last to me. —

THE BLESSED VIRGIN

Raise your voices, vales and mountains

Causa nostra laetitiae

St. Alphonsus Liguori

Translated by Rev. E. Vaughan

William Schultes (1815-1879)

Joyfully (alla breve)

Arr. by N. A. M.

1. Raise your voic - es, vales and moun - tains, Flow - ry
 2. Murm - ring brooks your trib - ute bring - ing, Lit - tle

mead - ows, streams and foun - tains, Praise, O praise the
 birds with joy - ful sing - ing, Come with mirth - ful

love - liest Maid - en The Cre - a - tor ev - er made.
 prais - es lad - en To your Queen be hom - age paid.

3. Like a sun with splendor glowing
 Gleams thy heart with love o'erflowing,
 Like the moon in starry heaven
 Shines thy peerless purity.
4. Like the rose and lily blooming,
 Sweetly heaven and earth perfuming
 Stainless, spotless thou appearest:
 Queenly beauty graces thee.

THE BLESSED VIRGIN

O Mother! most afflicted

Our Mother of Sorrows

91

Anonymous

Traditional Melody (1638)

Arr. by N. A. M.

Lento

1. O Moth-er! most af-flict-ed, Stand-ing be-neath that tree, Where
2. Thy heart is well nigh breaking, Thy Je-sus thus to see, De-

Refrain

Je-sus hangs re-ject-ed On the hill of Cal - va - ry: 1-5.0
rid-ed, wound-ed, dy - ing, In great-est ag - o - ny.

Ma - ry! sweet-est Moth-er, We love to pit - y thee; O!

rall

for the sake of Je - sus Let us thy chil - dren be.

3. His livid Form is bleeding,
His Soul with sorrow wrung,
Whilst thou, afflicted Mother,
Shar'st the torments of thy Son.

Refrain.

4. O Mary! Queen of Martyrs,
The sword has pierced thy heart;
Obtain for us of Jesus
In thy grief to bear a part.

Refrain.

5. O dear and loving Mother!
Entreat that we may be
Near thee and thy dear Jesus
Now and eternally.

Refrain.

SAINTS
St. Joseph
O blessed Saint Joseph
 The Patronage of St. Joseph

Father Faber

Melody from the
 Trier Gesangbuch (1872)

Moderato

mf

1. O bless-ed Saint Jo-seph, how great was thy worth, The
 2. For thou to the pil-grim art fa-ther and guide, And

mf

one chos-en shad-ow of God up-on earth, The
 Je-sus and Ma-ry felt safe by thy side; Ah,

fa-ther of Je-sus!—Ah, then, wilt thou be, Sweet
 bless-ed Saint Jo-seph, how safe I should be, Sweet

spouse of our La-dy! a fa-ther to me?
 spouse of our La-dy! if thou wert with me!

3. When the treasures of God were unsheltered on earth,
 Safekeeping was found for them both in thy worth;
 O father of Jesus, be father to me,
 Sweet spouse of our Lady! and I will love thee.

Great Saint Joseph! Son of David

Translated by Bishop Casartelli Du aus David's

From a Slovak Hymnal
Arr. by N. A. M.

Can Spirto

mf

1. Great Saint Jo-seph! Son of Da-vid, Fos-ter-fa-ther of our Lord,
2. Three long days in grief and an-guish With His Moth-er sweet and mild,

mf

Spouse of Ma-ry ev-er Vir-gin, Keep-ing o'er them watch and ward!
Ma-ry Vir-gin, didst thou wan-der Seek-ing the be-lov-ed Child.

p

In the sta-ble thou didst guard them With a fa-ther's lov-ing care;
In the tem-ple thou didst find Him: Oh! what joy then filled thy heart!

p

Thou by God's com-mand didst save them From the cru-el Her-od's snare.
In thy sor-rows, in thy glad-ness Grant us, Jo-seph, to have part.

rit


3. Clasped in Jesus' arms and Mary's,
When death gently came at last,
Thy pure spirit sweetly sighing
From its earthly dwelling passed.
Dear Saint Joseph! by that passing
May our death be like to thine;
And with Jesus, Mary, Joseph,
May our souls forever shine.

Joseph, pure Spouse of that Immortal Bride

To Joseph Celebrent


Translated by Father Caswall

M. Mattoni


Devoto (alla breve)


p



1. Jo-seph, pure spouse of that im-mor-tal Bride, Who shines in
 2. Thine arms em-braced thy Mak-er new-ly born: With Him to




p



ev - er - vir - gin glo - ry bright, Thro' all the Chris-tian
 E - gypt's des-ert didst thou flee: Him in Je - ru - sa -

climes thy praise be sung, Thro' all the realms of light. —
 lem didst seek and find; O grief, O joy for thee. —



f

3. Not until after death their blissful crown
 Others obtain; but unto thee was given,
 In thine own lifetime to enjoy thy God
 As do the blest in Heaven.
4. Grant us great Trinity, for Joseph's sake
 Unto the starry mansions to attain.
 There, with glad tongues, thy praise to celebrate
 In one eternal strain.

Hail! Holy Joseph, Hail!

Father Faber

Con Spirito

From the Catholic Songbook (St. Gall 1863)

1. Hail, ho - ly Jo - seph, hail! Chaste spouse of Ma - ry, hail! Pure
2. Hail, ho - ly Jo - seph, hail! Com - rade of An - gels, hail! Cheer

as the lil - y flow'r In E - den's peace - ful vale. Hail!
thou the hearts that faint, And guide the steps that fail. Hail!

ho - ly Jo - seph, hail! Prince of the house of God! May
ho - ly Jo - seph, hail! God's choice wert thou a - lone! To

His best grac - es be By thy sweet hands be - stowed.
thee the Word made flesh, Was sub - ject as a Son.

3. Hail! holy Joseph, hail!
Teach us our flesh to tame,
And, Mary, keep the hearts
That love thy husband's name.
Mother of Jesus! bless,
And bless, ye saints on high,
All meek and simple souls
That to Saint Joseph cry.

SAINTS
St. Patrick

Hail, glorious Saint Patrick (No.1)

Sister Agnes

From a Slovak Hymnal

Maestoso

Arr. by N. A. M.

1. Hail, glo - rious Saint Pat - rick! dear Saint of our isle, On
2. Hail, glo - rious Saint Pat - rick! thy words were once strong A -

us thy poor chil - dren be - stow a sweet smile; And
gainst Sa - tan's wiles and a her - e - tic throng; Not

now thou art high in the man - sions a - bove, On
less is thy might where in Heav - en thou art; Oh,



3. In the war against sin, in the fight for the faith,
Dear Saint, may thy children resist to the death;
May their strength be in meekness, in penance, and prayer,
Their banner the Cross, which they glory to bear.
4. Thy people, now exiles on many a shore ,
Shall love and revere thee till time be no more ;
And the fire thou hast kindled shall ever burn bright,
Its warmth undiminished, undying its light
5. Ever bless and defend the sweet land of our birth,
Where the shamrock still blooms as when thou wert on earth,
And our hearts shall yet burn, wheresoever we roam,
For God and Saint Patrick and our native home.

SAINTS
St. Patrick

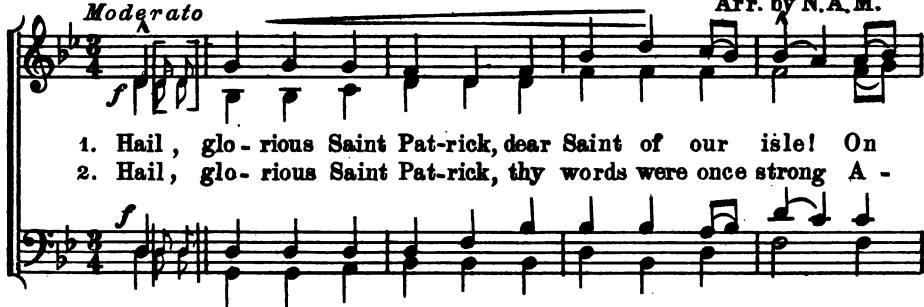
Hail, glorious Saint Patrick (No.2)

Sister Agnes

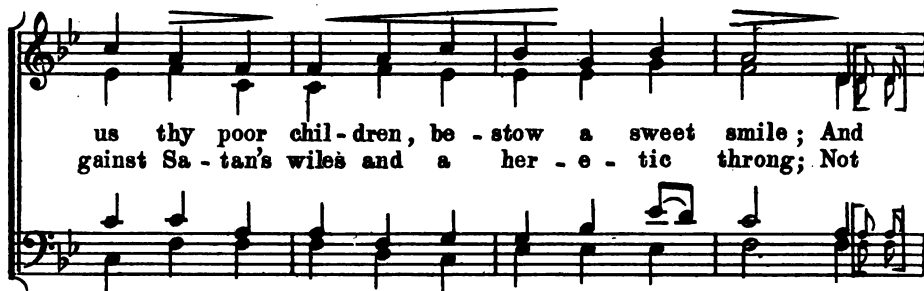
Ancient Irish Melody

Moderato

Arr. by N.A.M.



1. Hail, glo-rious Saint Pat-rick, dear Saint of our isle! On
2. Hail, glo-rious Saint Pat-rick, thy words were once strong A -



us thy poor chil-dren, be-stow a sweet smile; And
gainst Sa-tan's wiles and a her-e-tic throng; Not



now thou art high in the man-sions a-bove, On
less in thy might now in heav-en thou art Oh,

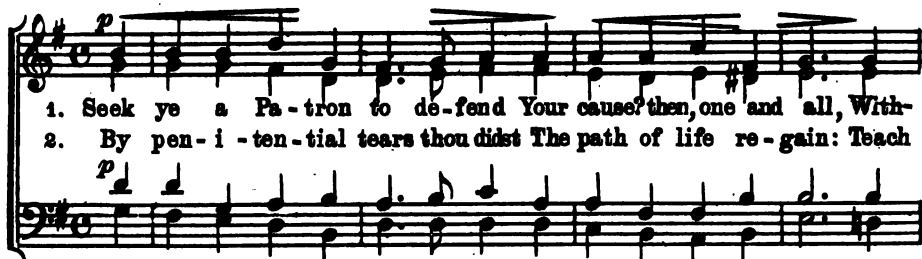


3. In the war against sin, in the fight for the faith,
Dear Saint, may thy children resist to the death;
May their strength be in meekness, in penance, and prayer,
Their banner the Cross, which they glory to bear.
4. Thy people, now exiles on many a shore,
Shall love and revere thee till time be no more:
And the fire thou hast kindled shall ever burn bright
Its warmth undiminished, undying its light.
5. Ever bless and defend the sweet land of our birth,
Where the shamrock still blooms as when thou wert on earth,
And our hearts shall yet burn, wheresoever we roam,
For God and Saint Patrick and our native home.

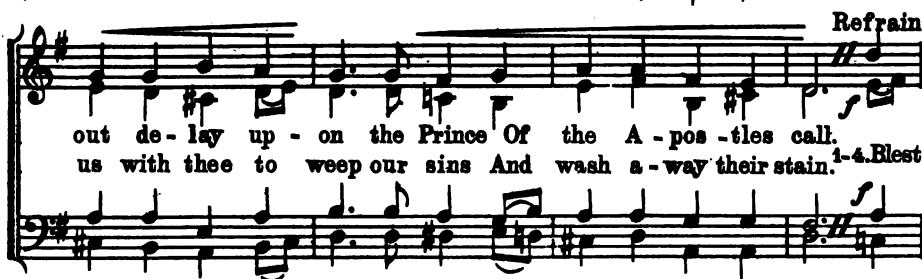
SAINTS
St. Peter
Seek ye a Patron to defend?
Si vis Patronum quaerere

Translated by Father Caswall

Nicola A. Montani



1. Seek ye a Pa-tron to de-fend Your cause, then, one and all, With-
2. By pen-i - ten-tial tears thou didst The path of life re-gain: Teach

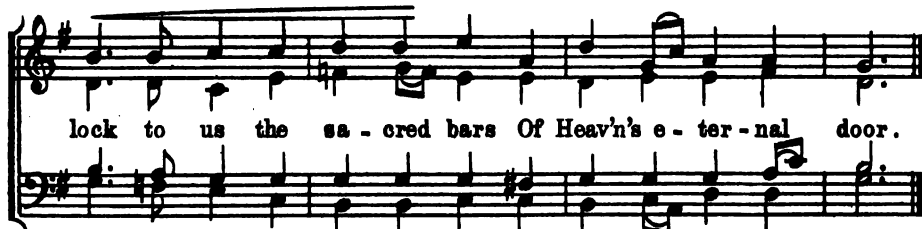


Refrain

out de-lay up - on the Prince Of the A - pos - tles call.
us with thee to weep our sins And wash a - way their stain. 1-4. Blest



hold - er of the heav'n-ly Keys! Thy pray'rs we all im - plore; Un -



lock to us the sa - cred bars Of Heav'n's e - ter - nal door.

3. The Angel touch'd thee, and forthwith 4. Firm Rock whereon the Church is based!
Thy chains from off thee fell; Pillar that cannot bend,
Oh, loose us from the subtle coils With strength endue us; and the Faith
That link us close with Hell. From heresy defend.

Refrain

Refrain

Lead us, great teacher Paul

Translated from the Latin

From a Slovak Hymnal

Slowly

p

1. Lead us, great teach-er Paul, in wis-dom's ways,
2. Praise, bless-ing, ma-jes-ty, thro' end-less days,

p

And lift our hearts with thine to Heav'n's high throne,
Be to the Trin-i-ty im-mor-tal giv'n,

mf

Till faith be-holds the clear me-rid-ian blaze,
Who in pure u-ni-ty pro-found-ly sways,

mf

And in the soul reigns char-i-ty a-lone.
E-ter-nal-ly all things in earth and Heav'n.

SAINTS
St. Anthony of Padua

If great wonders thou desirest

(Si quæris)

Translated by Father Aylward, O.P.

Melody from a Slovak Hymnal

Andante moderato

1. If great won-ders thou de-sir-est, Hope-ful to Saint An-thon-y
 2. Young and old are ev-er sing-ing, Prais-es to Saint An-thon-y

pray; Er-ror, Sa-tan, wants the dir-est, Death and pest his will o -
 bring-ing; Storm-y O-cean calms its pas-sion, Bonds and fet-ters break in

bey, And the sick, who beg: his pit - y, From their couches haste a - way.
 twain, Treas-ures lost and limbs dis- a - bled, These his pow'r re-stores a - gain.

3. Padua has been the witness
 Of these deeds six hundred years;
 Dangers flee and need must perish,
 Grief and sorrow disappear,
 Filling all the world with wonder,
 While the demons quake with fear.

4. Glory be to God the Father
 And to His co-equal Son,
 To the Holy Ghost resplendent;
 One in Three—Three in One;
 Praise we Father, Son and Spirit
 While eternal ages run.


SAINTS
St. John Baptist De La Salle
Glorious Patron

101


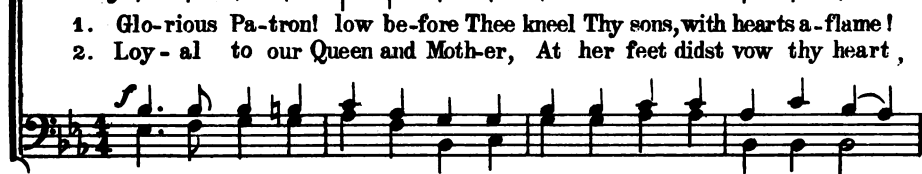
Sr. Mercedes

J. Lewis Browne


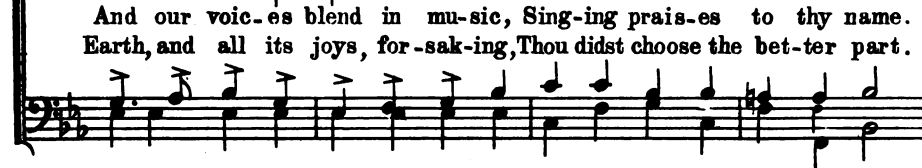
(♩ = 104)



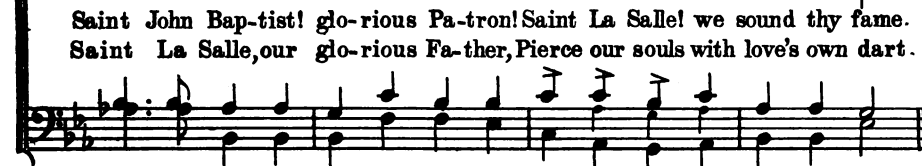
1. Glo-rious Pa-tron! low be-fore Thee kneel Thy sons, with hearts a-flame!
2. Loy-al to our Queen and Moth-er, At her feet didst vow thy heart,



And our voic-es blend in mu-sic, Sing-ing prais-es to thy name.
Earth, and all its joys, for-sak-ing, Thou didst choose the bet-ter part.



Saint John Bap-tist! glo-rious Pa-tron! Saint La Salle! we sound thy fame.
Saint La Salle, our glo-rious Fa-ther, Pierce our souls with love's own dart.



3. Model of the Christian Teacher!
Patron of the Christian youth!
Lead us all to heights of glory,
As we strive in earnest ruth.

Saint La Salle! oh, guard and guide us,
As we spread afar the Truth!

4. In this life of sin and sorrow,
Saint La Salle, oh, guide our way,
In the hour of dark temptation,
Father! be our spirits' stay!

Take our hand and lead us homeward,
Saint La Salle, to Heaven's bright Day!

SAINTS
St. Francis of Assisi
Blessed Francis, holy Father
 Patron of Franciscan Tertiaries

From the Franciscan Manual

From a Slovak Hymnal

Con anima

Arr. by N.A.M.

1. Bless-ed Fran-cis, ho-ly fa-ther, Now our hearts to thee we raise,
 2. By thy love so deep and burning, For thy Sav-iour cru-ci-fied;

As we gath-er round thine al-tar, Pour-ing forth our hymn of praise.
 By the to-kens which He gave thee On thy hands and feet and side:

Bless thy chil-dren, ho-ly Fran-cis, Who thy might-y help im-plore,
 Bless thy chil-dren, ho-ly Fran-cis, With those wounded hands of thine,

For in heav-en thou re-main-est, Still the fa-ther of the poor.
 From thy glo-rious throne in heav-en Where re-splen-dent-ly they shine.

3. Humble follower of Jesus,
 Likened to Him in thy birth,
 In thy way through life despising,
 For His sake, the goods of earth:
 Make us love the priceless virtue
 By our hidden God esteemed,
 Make it valued, holy Francis;
 By the souls of the redeemed.

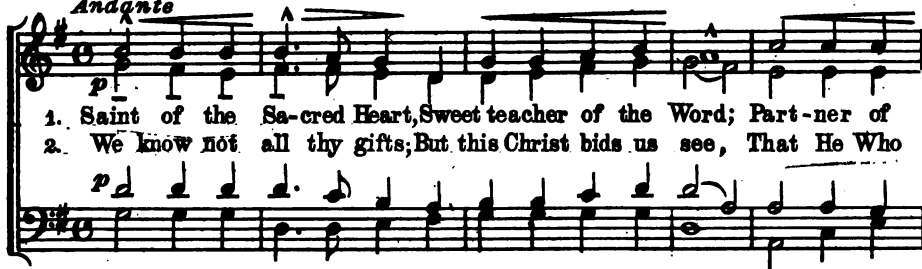
4. Teach us also, dear Saint Francis,
 How to mourn for every sin;
 May we walk in thy dear footsteps
 Till the crown of life we win.
 Bless thy children, holy Francis,
 With those wounded hands of thine,
 From thy glorious throne in heaven,
 Where resplendently they shine.

Saint of the Sacred Heart

Father Faber

Nicola A. Montani

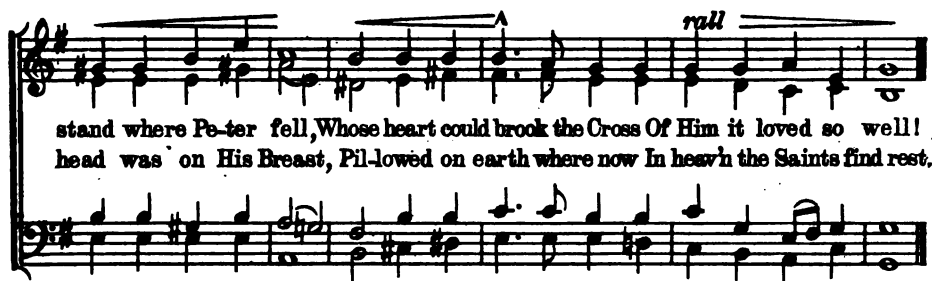
Andante



1. Saint of the Sa-cred Heart, Sweet teacher of the Word; Part-ner of
2. We know not all thy gifts; But this Christ bids us see, That He Who



Mar-y's woes And fav'-rite of thy Lord! Thou to whom grace was giv'n To
so loved all Found more to love in thee. When the last eve-ning came, Thy



stand where Pe-ter fell, Whose heart could brook the Cross Of Him it loved so well!
head was on His Breast, Pil-lowed on earth where now In heav'n the Saints find rest.

- | | |
|---------------------------------|---------------------------------|
| 3. Dear Saint! I stand far off, | 4. The gifts He gave to thee |
| With vilest sins oppressed; | He gave thee to impart; |
| Oh may I dare, like thee, | And I, too, claim with thee |
| To lean upon His Breast? | His Mother and His Heart. |
| His touch could heal the sick, | Ah teach me, then, dear Saint! |
| His voice could raise the dead! | The secrets Christ taught thee, |
| Oh that my soul might be | The beatings of His Heart, |
| Where He allows thy head. | And how it beat for me. |

SAINTS
St. Jeanne d' Arc

The Maid of France, with visioned eyes

Rt. Rev. Msgr. H. T. Henry ★

★★ Ancient French Melody

Andante maestoso

Arr. by N.A.M.

- mf*
1. The Maid of France, with visioned eyes, Saw mes-sen-
 2. The Vision and the Voice spoke A wondrous

mf

gers from Par-a-dise And Voice bore a hid-den
mes-sage: "Break the yoke That burdens France, and crown your

ff

word That on-ly by her ear was heard.
King, Sweet Her-ald of his tri-umph-ing!" 1-4. O bless-ed

Refrain

★ Written expressly for the St. Gregory Hymnal (all rights reserved).

★★ A traditional Catholic melody (Provençal Noel) known as the "Marche del Rei" words of which are attributed to King Repe. The Noel, over two centuries old, was utilized by Bizet in his incidental music to "L'Arlesienne"
Copyright 1920 by N.A.M.

Maid, the chant we raise That tells the meaning of thy praise: Thou teachest

us the les- son grand Of love for God and Fa-ther-land.

3. The Maid believed the great command,
 And fought for God and native land:
 Her love was like a living lamp
 To guide her feet in court or camp.
 Refrain.

4. O who shall dare her glory paint?
 She lived a Hero, died a Saint:
 A model she shall ever stand
 Of love for God and Fatherland.
 Refrain.

Let the deep organ swell the lay

Rev. C. Pise

Nicola A. Montani

Marcato

1. Let the deep or-gan swell the lay, In hon-or of this fes-tive day;
2. Then from the world's be-wil-d'ring strife, In peace she spent her ho-ly life,-

Let the har-mo-nious choirs proclaim Ce-cil-ia's ev-er bless-ed name.
Teach-ing the or-gan to com-bine With voice, to praise the Lamb di-vine. Ce-

Rome gave the vir-gin mar-tyr birth, Whose ho-ly name hath filled the earth; And
cil-ia, with a two-fold crown A-dorn'd in Heav'n, we pray look down Up-


from the ear-ly dawn of youth, She fixed her heart on God and truth.
on thy fer-vent vo-taries here, And heark-en to their hum-ble pray'r.

Sweet Agnes, Holy Child

Anonymous

Andante religioso

Melody from a Slovak Hymnal
Arr. by N. A. M.



1. Sweet Ag-nes, ho - ly child, All pu - ri - ty, Oh, may we
2. O gen-tle pa - tron - ess Of ho - ly youth, Ask God all



un - de - filed, Be pure as thee: Read - y our blood to shed
those to bless Who love the truth: Oh, guide us on our way



Forth as the mar-tyr's led, The path of pain to tread, And die like thee.
Un-to th'e-ter-nal day, With hearts all pure and gay, Dear Saint, like thine.

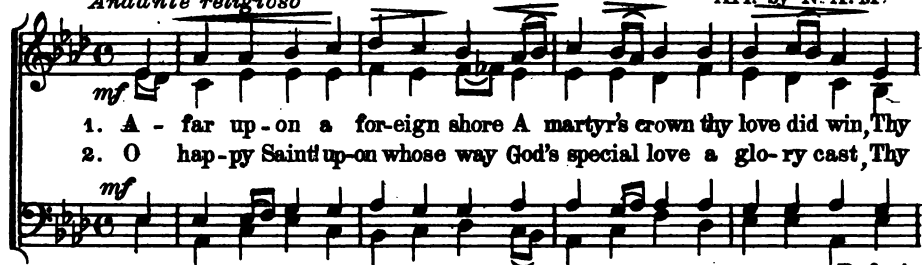
3. Look down and hear our prayer
From realms above,
Show us thy tender care,
Thy guiding love:
Oh, keep us in thy sight,
Till in th'unclouded light
Of Heaven's pure vision bright
We dwell with thee.

SAINTS
St. Ursula

Afar upon a foreign shore

Ancient Breton Melody
Arr. by N. A. M.

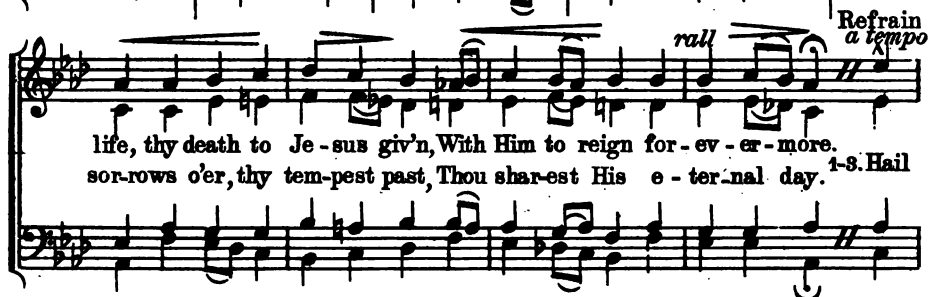
Andante religioso



mf

1. A - far up - on a for - eign shore A martyr's crown thy love did win, Thy
2. O hap - py Saint up - on whose way God's special love a glo - ry cast, Thy

mf



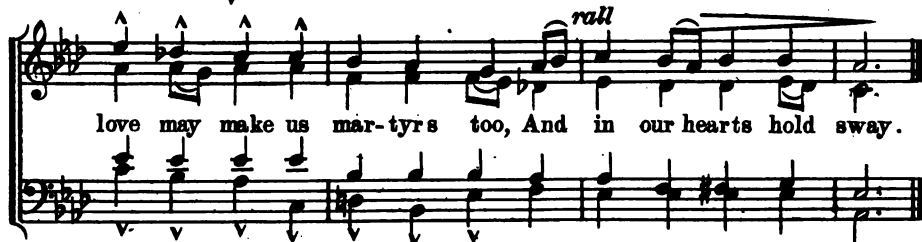
rall

life, thy death to Je - sus giv'n, With Him to reign for - ev - er - more.
sor - rows o'er, thy tem - pest past, Thou shar - est His e - ter - nal day. 1-8. Hail

Refrain a tempo



Bless - ed Saint, hail Ur - su - la! Ob - tain for us, we pray, That



love may make us mar - tyrs too, And in our hearts hold sway.

3. To God the Father with the Son,
And Holy Spirit, Three in One,
Be glory while the ages flow,
From all above and all below.

Refrain.

SAINTS
St. Vincent de Paul
O blesséd Father sent by God

108

Father Faber

Nicola A. Montani

Moderato

1. O blesséd Fa-ther! sent by God His mer-cy to dis-pense, Thy
2. Thy mir-a-cles are works of love; Thy greatest is to make Room

hand is out o'er all the earth, Like God's own provi-dence. There
in a day for toil that weeks In oth-er men would take. All

is no grief nor care of men, Thou dost not own for thine, No
cries of suf-f'ring thro' the earth Up-on thy mer-cy call, As

bro-ken heart thou dost not fill With mer-cy's oil and wine.
tho' thou wert, like God Him-self, A Fa-ther un-to all.

- | | |
|--|---|
| <p>3. Dear Saint not in the wilderness
Thy fragrant virtues bloom,
But in the city's crowded haunts,
The alley's cheerless gloom.
When hunger hid itself to die,
Where guilt in darkness dwelt
Thy pleasant sunshine came by stealth
Thy hand and heart were felt.</p> | <p>4. For charity anointed thee
O'er want and woe, and pain;
And she hath crowned thee emperor
Of all her wide domain.
Vincent! like Mother Mary, thou
Art no one's patron saint;
Eyes to the blind, health to the sick,
And life to those who faint.</p> |
|--|---|

*Feasts of Virgins***Dear Crown of all the Virgin-choir**

Jesu, corona Virginum

For Unison, or Two-Part Chorus of Equal Voices

Translated by Father Caswall

P. Piel

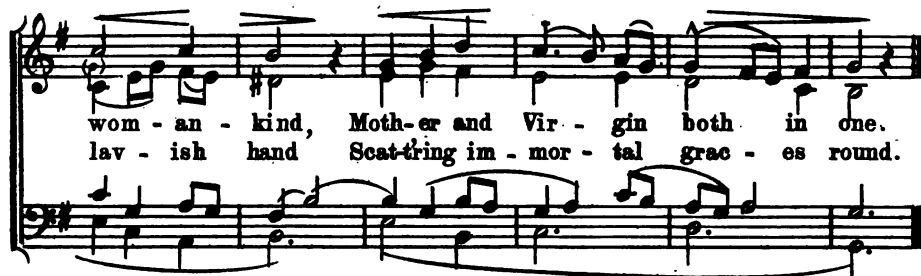
Moderato



1. Dear Crown of all the Vir - gin - choir! That ho - ly
2. En - cir - cled by Thy Vir - gin band, A - mid the



Moth - er's Vir - gin Son! Who is, a - lone of
hil - ies Thou art found; For Thy pure brides with



wom - an - kind, Moth - er and Vir - gin both in one.
lav - ish hand Scat - tering im - mor - tal grac - es round.

3. And still wherever Thou dost bend 4. Keep us, O Purity divine,
Thy lovely steps, O glorious King, From every least corruption free;
Virgins upon Thy steps attend, Our every sense from sin refine,
And hymns to Thy high glory sing. And purify our souls for Thee.

5. To God the Father, and the Son,
All honor, glory, praise be given;
With Thee, coequal Paraclete!
For evermore in earth and Heaven.

SAINTS
Feasts of Apostles

110

Now let the earth with joy resound

Exsultet orbis gaudiis

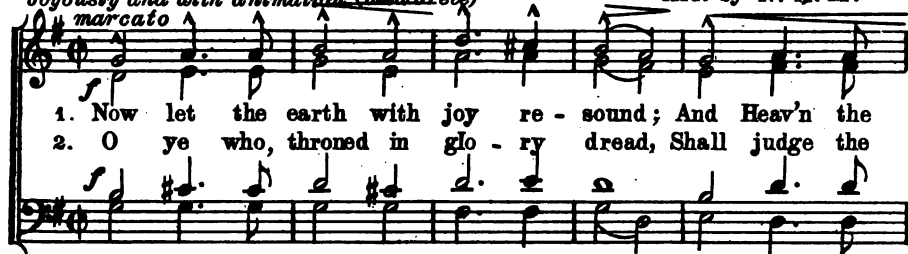
Translated by Father Caswall Processional

Lachmannov Spevniček

Joyously and with animation (alla breve)

Arr. by N. A. M.

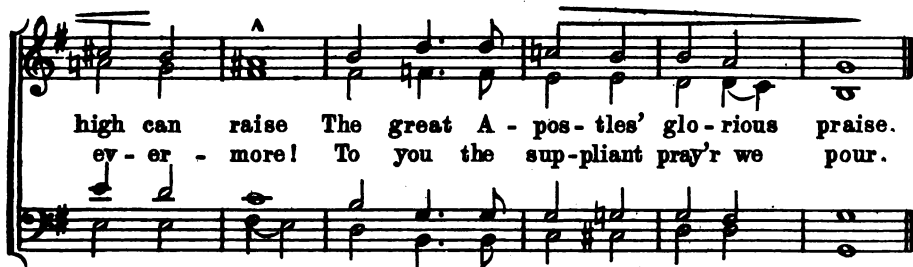
marcato



1. Now let the earth with joy re - sound; And Heav'n the
2. O ye who, throned in glo - ry dread, Shall judge the



chant re - ech - o round; Nor Heav'n nor earth too
liv - ing and the dead! Lights of the world for



high can raise The great A - pos - tles' glo - rious praise.
ev - er - more! To you the sup - pliant pray'r we pour.

3. So when the world is at its end,
And Christ to judgment shall descend,
May we be called those joys to see
Prepared from all eternity.

4. Praise to the Father, with the Son,
And Holy Spirit, Three in One;
As ever was in ages past,
And so shall be while ages last.

Hark! hark! my soul

The Pilgrims of the Night

Father Faber

Nicola A. Montani

Moderato (alla breve)

1. Hark! hark! my soul! an - gel - ic songs are swell - ing O'er
2. Dark - er than night life's shad - ows fall a - round us, And,

earth's green fields and o - cean's wave - beat shore; How
like be - night - ed men, we miss our mark: God

sweet the truth those bless - ed strains are tell - ing Of
hides Him - self, and grace hath scarce - ly found us, Ere

that new life where sin shall be no more!
death finds out his vic - tims in the dark.

Refrain

pp-f
1-4. An - gels of Je - sus! An - gels of light! —

Sing - ing to wel - come The pil - grims of the night

3. Far, far away, like bells at evening pealing,
The voice of Jesus sounds o'er land and sea;
And laden souls, by thousands meekly stealing,
Kind Shepherd! turn their weary steps to Thee.

Refrain.

4. Angels! sing on, your faithful watches keeping,
Sing us sweet fragments of the songs above;
While we toil on, and soothe ourselves with weeping,
Till life's long night shall break in endless love.

Refrain.

Dear Angel! ever at my side

The Guardian Angel

Father Faber

Nicola A. Montani

Semplice



1. Dear An - gel! ev - er at my side, How
2. Thy beau - ti - ful and shin - ing face, I



lov - ing must thou be, To leave thy home in
see not, tho' so near; The sweet - ness of thy



Heav'n to guide A sin - ful child like me.
soft low voice Too deaf am I to hear.

3. But when, dear Spirit, I kneel down, 4. Oh! when I pray thou prayest too,
Both morn and night to prayer, Thy prayer is all for me;
Something there is within my heart, But when I sleep, thou sleepest not,
Which tells me thou art there. But watchest patiently.

5. Then, for thy sake, dear Angel! now 6. Then love me, love me, Angel dear!
More humble will I be: And I will love thee more;
But I am weak, and when I fall, And help me when my soul is cast
O weary not of me. Upon the eternal shore.

Help, Lord, the Souls which Thou hast made The Faithful departed

Cardinal Newman

From a Slovak Hymnal

Arr. by N. A. M.

Andante

1. Help, Lord, the souls which Thou hast made, The souls to
2. Those ho - ly souls, they suf - fer on, Re - signed in

Thee so dear, In pris - on for the
heart and will, Un - til Thy high be -

allargando

debt un - paid, Of sins com - mit - ted here.
hest is done, And jus - tice has its fill.

3. For daily falls, for pardoned crime, 4. Oh, by their patience of delay,
They joy to undergo Their hope amid their pain,
The shadow of Thy Cross sublime, Their sacred zeal to burn away
The remnant of Thy woe. Disfigurement and stain;

5. Oh, by their fire of love, not less 6. Good Jesus, help! sweet Jesus, aid
In keenness than the flame, The souls to Thee most dear,
Oh, by their very helplessness, In prison for the debt unpaid
Oh, by Thy own great Name: Of sins committed here.

Ye Souls of the Faithful

O vos fideles animæ

Tr. by Father Caswall

From an Italian Hymn Book

Arr. by N. A. M.

Moderato

1. Ye souls of the faith-ful, who sleep in the Lord, Who yet are shut
 2. O Fa-ther of mer-cies, Thine an-ger with-hold; These works of Thy

cresc

out from your fin-al re-ward: O! would I could lend you as-
 Hand in Thy mer-cy be-hold: Too oft from Thy path they have

sis-tance to fly From pris-on be-low to your pal-ace on high!
 wan-dered a-side, But Thee, their Cre-a-tor, they nev-er de-nied.

3. O tender Redeemer, their misery see:
 Deliver the souls that were ransomed by Thee:
 Behold how they love Thee, despite of their pain:
 Restore them, restore them to favor again.

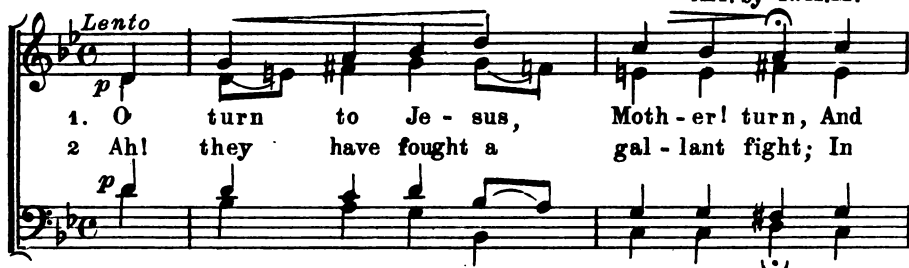
4. O Spirit of Grace, Thou Consoler divine,
 See how for Thy presence they longingly pine,
 To lift, to enliven their sadness, descend;
 And fill them with peace and with joy in the end.

O turn to Jesus, Mother, turn

Father Faber

From a Slovak Hymnal
Arr. by N.A.M.

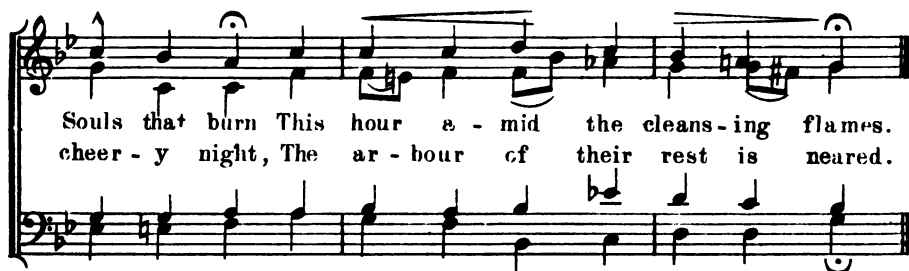
Lento



1. O turn to Je - sus, Moth - er! turn, And
2. Ah! they have fought a gal - lant fight; In



call Him by His ten - derest names; Pray for the Ho - ly
death's cold arms they per - se - vered; And af - ter life's un -



Souls that burn This hour a - mid the cleans - ing flames.
cheer - y night, The ar - bour of their rest is neared.

3. They are the children of thy tears; 4. O Mary, let thy Son no more
Then hasten, Mother, to their aid; His lingering Spouses thus expect;
In pity think each hour appears God's children to their God restore,
An age while glory is delayed. And to the Spirit His elect.

5. Pray, then, as thou hast ever prayed;
Angels and souls, all look to thee;
God waits thy prayers, for He hath made
Those prayers His law of charity.

THE HOLY SOULS

Unto him, for whom this day

Recessional

Rt. Rev. Msgr. H. T. Henry, Litt. D.

Nicola A. Montani

Andante religioso (non troppo lento)

accel

1. Un - to him, for whom, this day; — *Iuste ju - dex* —
 2. When at Judg - ment he shall stand, — *Rex tre - men - dæ*

a tempo

pp *f*
ul - ti - o - nis, We in love and pit - y pray, —
ma - jes - ta - tis, Grant him what Thy love hath planned,

Refrain

pp
Do - num fac re - mis - si - o - nis. 1-3. Pi - e Je - su Do - mi -
Qui sal - van - dos sal - vas gra - tis.

pp
ne, — Do - na e - i re - qui - em. re - qui - em.

3. He hath fought the gallant fight
Inter oves locum præsta,
 Lead Him on to Heaven's light
Statuens in parte dextra.

Refrain: **♩** *Pie Jesu etc.* **♩**

Out of the depths

De Profundis

S. Webbe

With devotion

1. Out of the depths to Thee, O Lord, I cry, Lord! gra-cious
 2. Oh, hear our pray'rs and sighs, Re-deem-er blest, And grant Thy

p

turn Thine ear to sup-pliant sigh; If sins of man Thou scann'st,
 ho-ly souls e-ter-nal rest. And let per-pet-ual-light

cresc. molto *rall*

who may stand That search-ing eye of Thine, and chast'n-ing hand?
 up-on them shine; For tho' not spot-less, still these souls are Thine.

3. To be appeased in wrath, dear Lord, is Thine;
 Thou mercy with Thy justice canst combine;
 Thy blood our countless stains can wash away:
 This is Thy law, our hope and steadfast stay.
4. This God Himself shall come from Heaven above,
 The Christ! the God of mercy and of love!
 He comes. He comes! the God Incarnate He!
 And by His glorious death makes all men free!

HEAVEN Jerusalem the Golden

Bernard of Cluny
Translated by J. M. Neale

Urbs Sion aurea

J. Grabowski
Arr. by N.A.M.

Con moto

p

1. Je - ru - sa - lem the Gol - den, With milk and hon - ey blest, Be -
2. They stand, those Halls of Si - on, All ju - bi - lant with song, And

p

neath thy con - tem - pla - tion Sink heart and voice op - prest; I
bright with man - y an An - gel, And all the Mar - tyr throng; The

know not. Oh, I know not What joys a - wait us there; What
Prince is ev - er in them, His light is al - ways seen; The

ra - dian - cy of glo - ry, What bliss be - yond com - pare.
pas - tures of the bless - ed Are decked in glo - rious sheen.

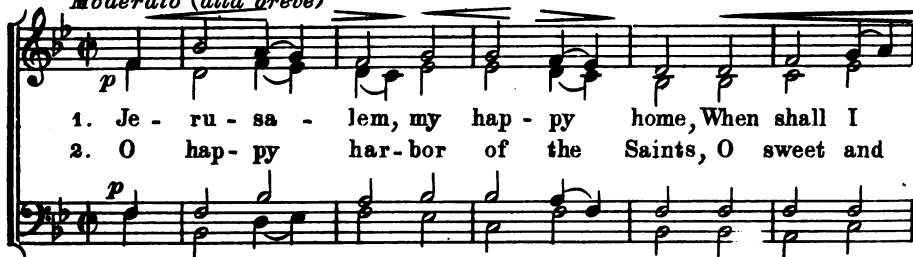
3. There is the throne of David,
And bliss without alloy;
The shout of them that triumph,
The song of festal joy;
And they, who with their Leader
Have conquered in the fight,
For ever and for ever
Are clad in robes of white.

4. O sweet and blessed country,
The home of God's elect!
O sweet and blessed country
That eager hearts expect!
Jesu, in mercy bring us
To that dear land of rest;
Who art, with God the Father,
And Spirit, ever blest.

Jerusalem, my happy home

L. Anderson, S. J.

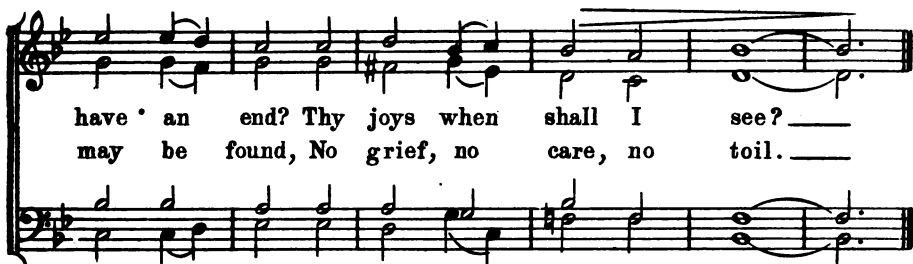
From an Italian Hymnal

Moderato (alla breve)


1. Je - ru - sa - lem, my hap - py home, When shall I
2. O hap - py har - bor of the Saints, O sweet and



come to thee? _____ When shall my sor - rows
pleas - ant soil: _____ In thee no sor - row



have an end? Thy joys when shall I see? _____
may be found, No grief, no care, no toil. _____

3. There lust and lucre cannot dwell,
There envy bears no sway,
There is no hunger, heat or cold
But pleasure every way.

4. Jerusalem, Jerusalem,
God grant I once may see
Thy endless joys, and of the same,
Partaker, aye to be.

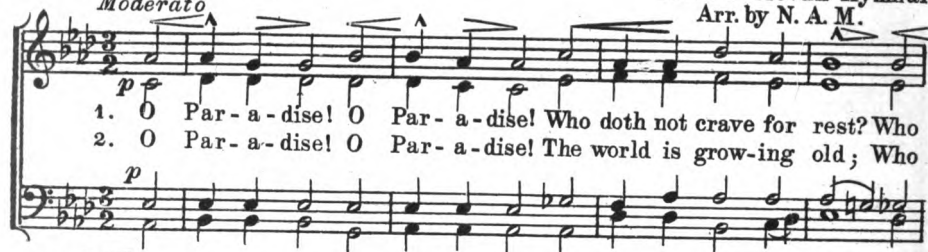
O Paradise! O Paradise!

Father Faber

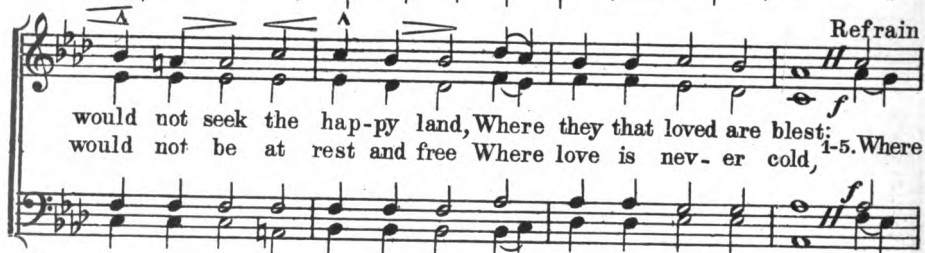
Moderato

From a Slovak Hymnal

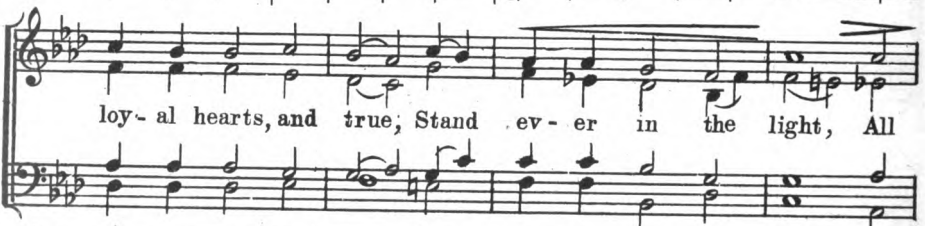
Arr. by N. A. M.



1. O Par-a-dise! O Par-a-dise! Who doth not crave for rest? Who
2. O Par-a-dise! O Par-a-dise! The world is grow-ing old; Who



Refrain
would not seek the hap-py land, Where they that loved are blest:
would not be at rest and free Where love is nev-er cold, 1-5. Where



loy-al hearts, and true; Stand ev-er in the light, All



rap-ture thro' and thro' In God's most ho-ly sight?

3. O Paradise! O Paradise!
'Tis weary waiting here;
I long to be where Jesus is,
To feel, to see Him near;

Refrain.

4. O Paradise! O Paradise!
I want to sin no more;
I want to be as pure on earth
As on thy spotless shore;

Refrain.

5. O Paradise! O Paradise!
I greatly long to see
The special place my dearest Lord
In love prepares for me;

Refrain.

THE CHURCH
Faith of our Fathers

121

Father Faber

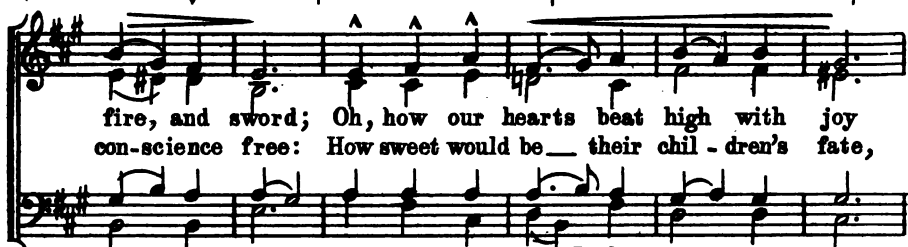
Fideles ad mortem

Nicola A. Montani

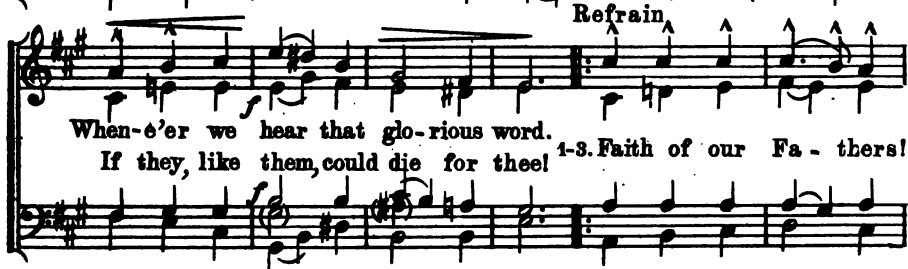
Maestoso, ben marcato



1. Faith of our Fa - thers! liv - ing still In spite of dun - geon,
2. Our Fa - thers, chained in pris - ons dark, Were still in heart and



fire, and sword; Oh, how our hearts beat high with joy
con - science free: How sweet would be — their chil - dren's fate,



Refrain
When - e'er we hear that glo - rious word.
If they, like them, could die for thee! 1-3. Faith of our Fa - thers!



Ho - ly Faith! We will be true to thee till death.

3. Faith of our Fathers! we will love
Both friend and foe in all our strife:
And preach thee too, as love knows how
By kindly words and virtuous life:
||: Faith of our Fathers! Holy Faith!
We will be true to thee till death. :||

THE CHURCH

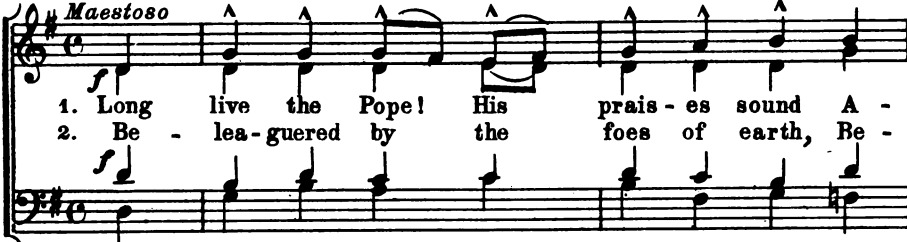
Long Live the Pope

Hymn for the Pope

Rt. Rev. Msgr. Hugh T. Henry, Litt. D.

H. G. Ganss

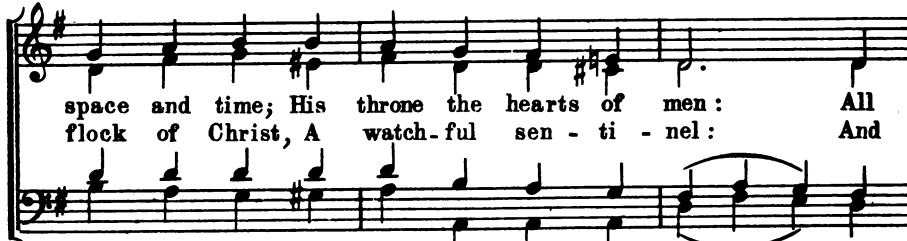
Maestoso



1. Long live the Pope! His prais-es sound A -
 2. Be - lea-guered by the foes of earth, Be -



gain and yet a - gain: — His rule is o - ver
 set by hosts of hell, — He guards the loy - al



space and time; His throne the hearts of men: All
 flock of Christ, A watch-ful sen - ti - nel: And



hail! the Shep-herd King of Rome, The theme of lov - ing
 yet, a - mid the din and strife, The clash of mace and

song: Let all the earth his glo - ry sing, And
sword, He bears a - lone the shep - herd staff, This

heav'n the strain pro - long, Let all the earth his
cham - pion of the Lord, He bears a - lone the

glo - ry sing, And heav'n the strain pro - long
shep - herd staff, This cham - pion of the Lord.

3. His signet is the Fisherman's;

No sceptre does he bear;

In meek and lowly majesty

He rules from Peter's Chair:

And yet from every tribe and tongue, Almighty Father, bless his work,

From every clime and zone,

Three hundred million voices sing,

The glory of his throne. :||

4. Then raise the chant, with heart and voice

In church and school and home:

"Long live the Shepherd of the Flock!

Long live the Pope of Rome!"

Protect him in his ways,

Receive his prayers, fulfil his hopes,

And grant him "length of days." :||

Blest is the Faith

Father Faber

Nicola A. Montani

Maestoso

1. Blest is the Faith, di - vine and strong, Of thanks and
2. Blest is the Hope that holds to God, In doubt and

The first system of musical notation for the song. It features a treble and bass staff in G major (one sharp) and 3/4 time. The tempo is marked 'Maestoso'. The melody for the first part is on the treble staff, and the bass line is on the bass staff. The lyrics are written below the staves.

praise an end - less foun - tain, Whose life is one per -
dark - ness still un - shak - en, And sings a - long the

The second system of musical notation. It continues the melody and bass line from the first system. The lyrics are written below the staves.

pet - ual song, High up the Sav - iour's ho - ly moun - tain.
heav'n - ly road, Sweet - est when most it seems for - sak - en.

The third system of musical notation. It concludes the song with a final cadence. The lyrics are written below the staves.

Refrain.

1-3. Oh, Si - on's songs are sweet to sing, With mel - o -

dies of glad-ness lad - en; Hark! how the harps of

an - gels ring, Hail! Son of Man! Hail! Moth - er - Maid - en!

3. Blest is the Love that cannot love

Aught that earth gives of best and brightest;
Whose raptures thrill like saints' above,
Most when its earthly gifts are lightest.

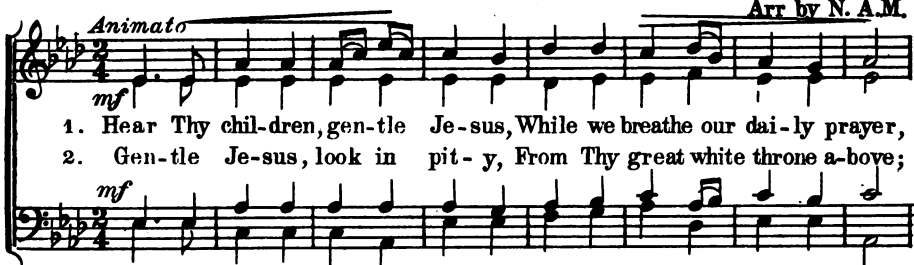
Refrain: Oh Sion's songs etc.

Hear Thy Children, gentle Jesus

Father Stanfield

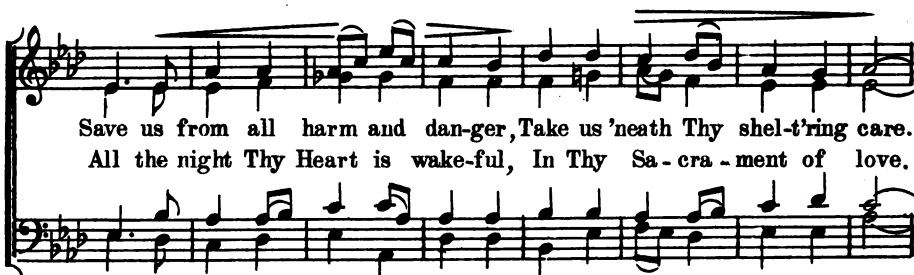
M. Haydn
Arr by N. A. M.

Animato



mf

1. Hear Thy chil-dren, gen-tle Je-sus, While we breathe our dai-ly prayer,
2. Gen-tle Je-sus, look in pit-y, From Thy great white throne a-bove;



Save us from all harm and dan-ger, Take us 'neath Thy shel-t'ring care.
All the night Thy Heart is wake-ful, In Thy Sa-cra-ment of love.



Save us from the wiles of Sa-tan, 'Mid the lone and sleep-ful night,
Shades of e-ven fast are fall-ing, Day is fad-ing in-to gloom.



f *rall*

Sweet-ly may bright Guardian An-gels Keep us 'neath their watchful sight.
When the shades of death fall 'round us, Lead Thine ex-iled chil-dren home.

Little King, so fair and sweet

School Hymn

S. N. D.

From a Slovak Hymnal
Arr. by N. A. M.

unison

p

1. Lit-tle King, so fair and sweet, See us gath-ered at Thy feet:
2. Raise Thy lit-tle hand to bless All our child-hood's hap-pi-ness;

p

Be Thou Mon-arch of our school, It shall pros-per 'neath Thy rule,
Bless our sor-row and our pain, That each cross may be our gain.

We will be Thy sub-jects true, Brave to suf-fer, brave to do;
By Thine own sweet childhood, Lord, Sanc-ti-fy each thought and word,

All our hearts to Thee we bring, Take them, keep them, lit-tle King.
Set Thy seal on ev-'ry thing Which we do, O lit-tle King.

3. Be our Teacher when we learn,
All the hard to easy turn;
Be our Playmate when we play,
So we shall indeed be gay.
Keep us happy, keep us pure,
While our childhood shall endure,
All its days to Thee we bring,
Bless them, guard them, little King.

4. And when holidays have come,
Call Thy children to Thy home,
In that gentle voice of Thine,
Which we know, sweet Child Divine.
At the gate, oh, meet us thus,
As we loved Thee— Child like us;
Stretch Thine hands in welcoming
To Thine own, O little King.

FOR CHILDREN
The Infant Jesus

When Blossoms flowered 'mid the snows

A Christmas Carol

For Unison Chorus

Frederick H. Martens

Pietro A. Yon^{*}

Andante mosso *mf*

1. When

blos-soms flow-ered 'mid the snows Up-on a win-ter night, Was
 gain the heart with rap-ture glows To greet the ho-ly night, That

born the Child, the Christmas Rose, The King of Love and Light. The
 gave the world its Christmas Rose, Its King of Love and Light. Let

rall *a tempo*

rall *a tempo*

p

an - gels sang, the shep - herds sang, The
 ev - 'ry voice ac - claim His name, The

grate-ful earth re-joiced ; _____ And at His bless - ed
 grate-ful cho - rus swell. _____ From par - a - dise to

Refrain
pp

birth the stars Their ex-ul - ta-tion voiced. _____ 0
 earth He came That we with Him might dwell. _____

Non troppo lento

come let us a - dore Him, O come let us a -

(Oboe)

(Sw.) *pp*

This system contains the first line of the musical score. It features a vocal melody on a treble staff and a piano accompaniment on grand staves. The tempo is marked 'Non troppo lento'. The lyrics 'come let us a - dore Him, O come let us a -' are written below the vocal line. An '(Oboe)' part is indicated above the piano's right hand. The piano part begins with a swelling (Sw.) and is marked 'pp' (pianissimo).

dore Him, O come let us a - dore ——— Him

This system contains the second line of the musical score. The vocal line continues with the lyrics 'dore Him, O come let us a - dore ——— Him'. The piano accompaniment continues with flowing sixteenth-note patterns in both hands.

Christ ——— the Lord. ——— 2. A —

rall

This system contains the third line of the musical score. The vocal line concludes with the lyrics 'Christ ——— the Lord. ———' followed by a first ending bracket labeled '1' and a second ending bracket labeled '2. A —'. The piano accompaniment features a 'rall' (rallentando) section with a series of chords and moving lines, ending with a final flourish. The system concludes with a repeat sign.

Dear little One! how sweet Thou art

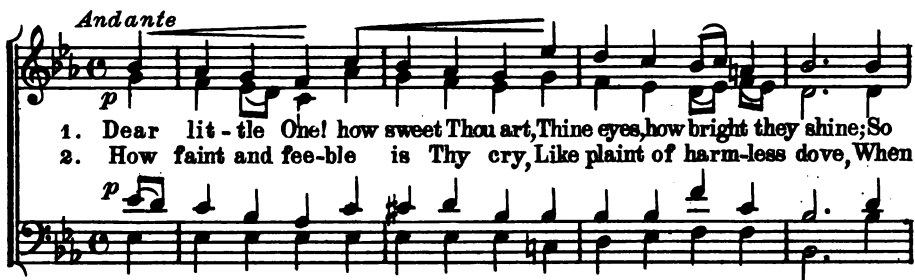
Christmas

For additional Children's Hymn see No. 87

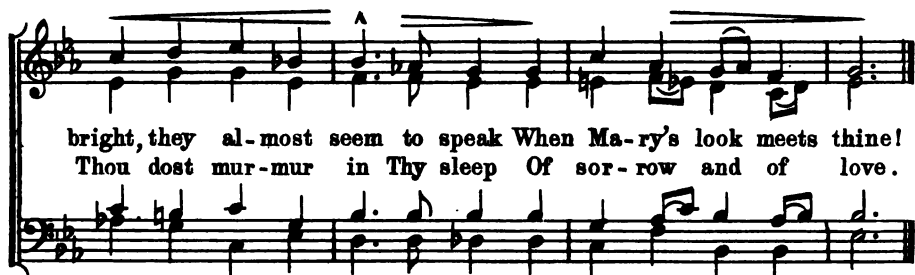
Father Faber

Nicola A. Montani

Andante



1. Dear lit - tle One! how sweet Thou art, Thine eyes, how bright they shine; So
2. How faint and fee-ble is Thy cry, Like plaint of harm-less dove, When



bright, they al-most seem to speak When Ma-ry's look meets thine!
Thou dost mur-mur in Thy sleep Of sor-row and of love.

3. When Mary bids Thee sleep Thou sleep'st,
Thou wakest when she calls;
Thou art content upon her lap,
Or in the rugged stalls.

4. Saint Joseph takes Thee in his arms,
And smoothes Thy little cheek,
Thou lookest up into his face
So helpless and so meek.

5. Yes! Thou art what Thou seem'st to be,
A thing of smiles and tears;
Yet Thou art God, and Heaven and earth
Adore Thee with their fears.

HOLY COMMUNION

Acts of Faith, Hope, Love and Contrition
Great God, whatever through Thy Church

From a Slovak Hymnal
 Arr. by N. A. M.

Maestoso

Faith 1. Great God, what-ev-er thro' Thy Church Thou teachest to be true, I
Hope 2. My God, I firm-ly hope in Thee, For Thou art great and good; Thou
 firm-ly do be-lieve it all, And will con-fess it, too. Thou
 gav-est us Thine on-ly Son To die up-on the Rood. I
 nev-er canst de-ceiv-ed be, Thou nev-er canst de-ceive, For
 hope thro' Him for grace to live As Thy com-mandments teach, And
 Thou art truth it-self, and Thou Dost tell me to be-lieve.
 thro' Thy mer-cy, when I die The joys of Heav'n to reach.

Act of Love

3. With all my heart and soul and strength,
 I love Thee, O my Lord,
 For Thou art perfect, and all things
 Were made by Thy blest Word.
 Like me to Thine own image made,
 My neighbor Thou didst make,
 And as I love myself, I love
 My neighbor for Thy sake.

Act of Contrition

4. Most Holy God, my very soul
 With grief sincere is mov'd,
 Because I have offended Thee,
 Whom I should e'er have lov'd.
 Forgive me, Father; I am now
 Resolved to sin no more,
 And by Thy holy grace to shun
 What made me sin before.

O Lord, I am not worthy

Lento con espressione

Nicola A. Montani

p

1. O Lord, I am not wor - thy That
2. And hum - bly I'll re - ceive - Thee, The

Thou should'st come to me; But speak the words of
Bride-groom of my soul, No more by sin to

rall

com - fort, My spir - it healed shall be.
grieve Thee, Or fly Thy sweet con - trol.

3. O Mighty Eternal Spirit
Unworthy tho' I be,
Prepare me to receive Him
And trust the Word to me.

Jesus, Thou art coming

Acts before Communion

From a Slovak Hymnal

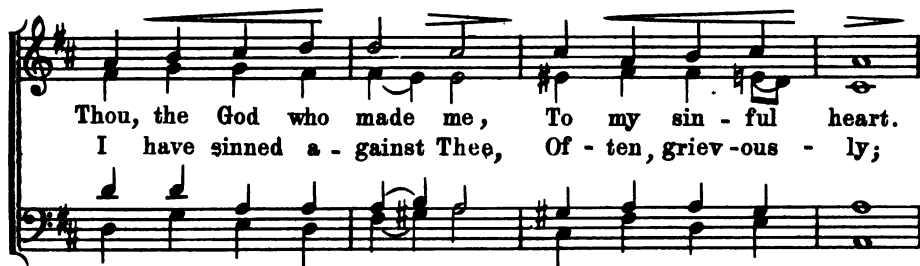
Moderato



p

1. Je - sus, Thou art com - ing, Ho - ly as Thou art,
2. Who am I, my Je - sus, That Thou com'st to me?

p

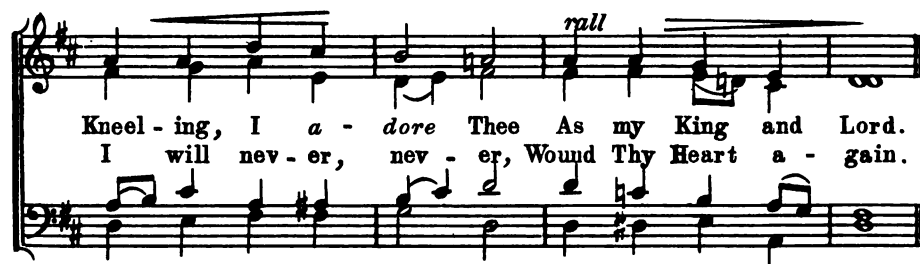


Thou, the God who made me, To my sin - ful heart.
I have sinned a - gainst Thee, Of - ten, griev - ous - ly;



Je - sus, I be - lieve it On Thy on - ly word;
I am ver - y sor - ry I have caused Thee pain;

rall



Kneel - ing, I a - dore Thee As my King and Lord.
I will nev - er, nev - er, Wound Thy Heart a - gain.

Trust

3. Put Thy kind arms round me,
Feeble as I am;
Thou art my Good Shepherd,
I, Thy little lamb;
Since Thou comest, Jesus,
Now to be my Guest,
I can *trust* Thee always,
Lord, for all the rest.

Love and Desire

4. Dearest Lord, I *love* Thee,
With my whole, whole heart,
Not for what Thou givest,
But for what Thou art.
Come, oh, come, sweet Saviour!
Come to me, and stay,
For I *want* Thee, Jesus,
More than I can say.

Offering and petition

5. Ah! what gift or present,
Jesus, can I bring?
I have nothing worthy
Of my God and King;
But Thou art my Shepherd,
I, Thy little lamb;
Take *myself*, dear Jesus,
All I have and am.
6. Take my body, Jesus,
Eyes, and ears, and tongue;
Never let them, Jesus,
Help to do Thee wrong.
Take my heart, and fill it
Full of love for Thee;
All I have I give Thee,
Give Thyself to me.

HOLY COMMUNION

Jesus, Jesus come to me

Hymn before Communion

For additional Communion Hymns see Nos. 49, 51, 54, and Hymns in honor of the Blessed Sacrament. See also "Acts," Nos. 128, 129, 130, 145.

Tr. Sister Jeanne Marie

Traditional Melody

Slowly

1. Je - sus, Je - sus, come to me,
 2. Je - sus, I live for Thee,
 3. Com - fort my poor soul dis - tressed,

All my long - ing is for Thee, Of all friends the
 Je - sus, I die for Thee, I be -
 Come and dwell with - in my breast, Oh how oft I

best Thou art, Make of me Thy coun - ter - part.
 long to Thee, For - e'er in life and death.
 long for Thee, Je - sus, Je - sus, come to me.

My God, accept my heart this day

M. Bridges

Nicola A. Montani

Slowly with devotion

p

1. My God, ac - cept my heart this day, And
 2. Be - fore the cross of Him who died, Be -

p

make it al - ways Thine, That I from Thee no
 hld I pros - trate fall; Let ev - 'ry sin be

more may stray, No more from Thee de - cline.
 cru - ci - fied, Let Christ be all in all.

3. Anoint me with Thy heavenly grace, 4. May the dear blood, once shed for me,
 Adopt me for Thine own, — My best atonement prove ;—
 That I may see Thy glorious face That I from first to last may be
 And worship at Thy throne. The purchase of Thy love!

5. Let every thought, and work, and word,
 To Thee be ever giv'n —
 Then life shall be Thy service, Lord,
 And death the gate of heaven!

Jesus, my Lord! behold at length the time

Act of Contrition

Bishop Chadwick

Traditional Melody

Moderato

1. Je-sus, my Lord! be-hold at length the time When I re-solve to
2. Since my poor soul Thy precious Blood has cost Suf-fer it not for

Refrain

turn a-way from crime
ev-er to be lost. 3. Oh, par-don me, Je-sus: Thy mer-cy I im-


plo-re; I will nev-er more of-fend Thee; Oh, fend Thee; no never more.

3. Kneeling in tears, behold me at Thy Feet,
Like Magdalene, forgiveness I entreat.
Oh pardon me, Jesus, Thy mercy I implore,
I will never more offend Thee;
Oh pardon me, Jesus, Thy mercy I implore,
I will never more offend Thee— no, never more.

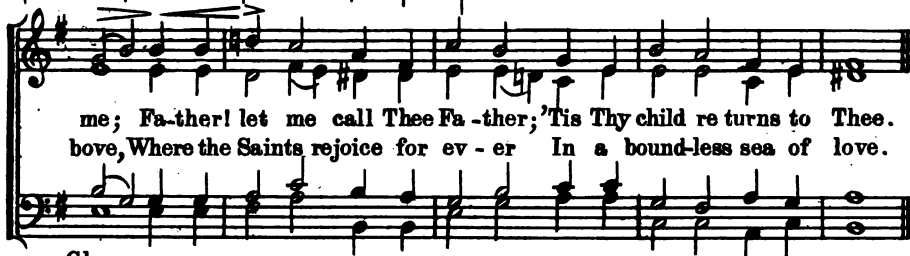
God of mercy and compassion

Rev. E. Vaughan

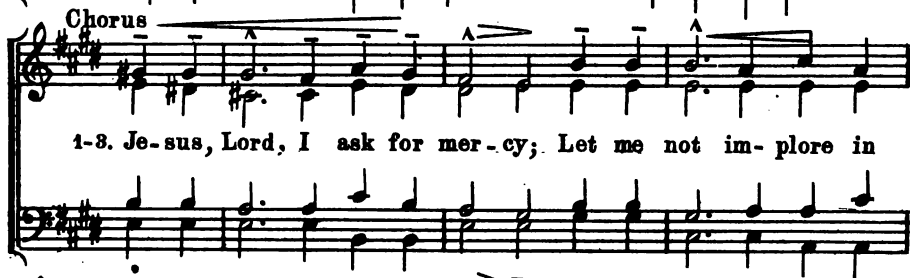
Nicola A. Montani

Moderato


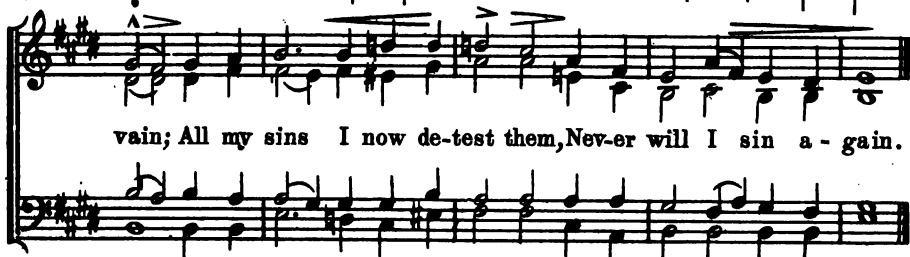
1. God of mer-cy and com-pas-sion! Look with pit-y up-on
 2 By my sins I have a-ban-doned Right and claim to Heav'n a-



me; Fa-ther! let me call Thee Fa-ther; 'Tis Thy child re- turns to Thee.
 bove, Where the Saints re-joice for ev-er In a bound-less sea of love.



Chorus
 1-3. Je-sus, Lord, I ask for mer-cy; Let me not im-plore in



vain; All my sins I now de-test them, Nev-er will I sin a- gain.

3. See our Saviour, bleeding, dying,
 On the Cross of Calvary;
 To that Cross my sins have nailed Him,
 Yet He bleeds and dies for Me.

Chorus:

Jesus, ever-loving Saviour

Hymn for a Happy Death

Franz Schubert
Arr. by N.A.M.

1. Je - sus, ev - er lov - ing Sav - iour, Thou didst live and die for me;
2. When the last dread hour ap - proach - ing Fills my guilt - y soul with fear,

Liv - ing, I will live to love Thee, Dy - ing, I will die for Thee. Je - sus!
All my sins rise up be - fore me, All my vir - tues dis - ap - pear. Je - sus!

Je - sus! By Thy life and death and sor - row, Help me in my ag - o - ny.
Je - sus! Turn not Thou in an - ger from me; Ma - ry, Jo - seph, then be near!

3. Mary, thou canst not forsake me,
Virgin-mother undefiled;
Thou didst not abandon Jesus,
Dying, tortured, and reviled.
Jesus! Jesus!

Send Thy Mother to console me:
Mary, help thy guilty child!

4. Jesus, when in cruel anguish
Dying on the shameful tree,
All abandoned by Thy Father,
Thou didst writhe in agony.
Jesus! Jesus!

By those three long hours of sorrow
Thou didst purchase hope for me.

5. Then, by all that Thou didst suffer,
Grant me mercy in that day;
Help me, Mary, my sweet Mother,
Holy Joseph, near me stay.

Jesus! Jesus!

Let me die, my lips repeating,
Jesus, mercy! Mary, pray!

GENERAL
The Holy Family
Happy we who thus united

136

Rev. E. Vaughan

"Ave Virgo" 15th Century melody
Arr. by N. A. M.

Allegro moderato

mf

1. Hap-py we, who thus u-nit-ed Join in cheer-ful mel-o-dy;
2. Je-sus, whose al-might-y bid-ding All cre-at-ed things ful-fil,
mf

Praising Je-sus, Ma-ry, Jo-seph, In the "Ho-ly Fam-i-ly."
Lives on earth in meek sub-jec-tion To His earth-ly par-ents' will.

Je-sus, Ma-ry, Jo-seph, help us, That we ev-er true may be,
Sweet-est In-fant, make us pa-tient And o-be-dient for Thy sake;

To the prom-is-es that bind us To the "Ho-ly Fam-i-ly."
Teach us to be chaste and gen-tle, All our storm-y pas-sions break.

- | | |
|--|---|
| <p>3. Mary! thou alone wert chosen
Virgin Mother of thy Lord:
Thou didst guide the early footsteps
Of the Great Incarnate Word.
Dearest Mother! make us humble;
For thy Son will take His rest
In the poor and lowly dwelling
Of a humble sinner's breast.</p> | <p>4. Joseph! Thou wert called the father:
Of thy Maker and thy Lord;
Thine it was to save thy Saviour
From the cruel Herod's sword.
Suffer us to call thee father;
Show to us a father's love;
Lead us safe through every danger
Till we meet in heaven above.</p> |
|--|---|

GENERAL
The Rosary
 The Glorious Mysteries

By the first bright Easter Day

For the Joyful Mysteries see Hymn No. 86.

C. M. Caddell

From a Slovak Hymnal
 Arr. by N.A.M.

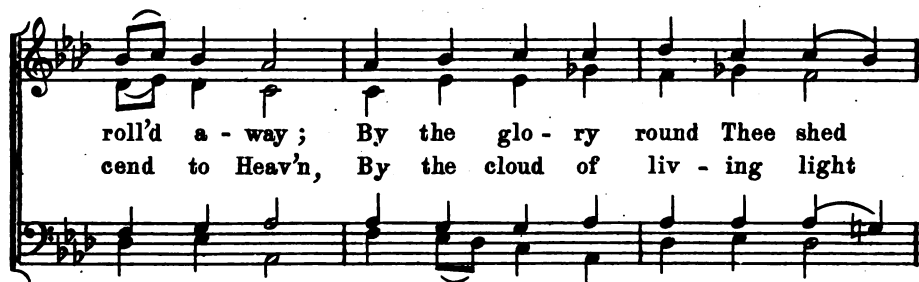
Allegro moderato



mf

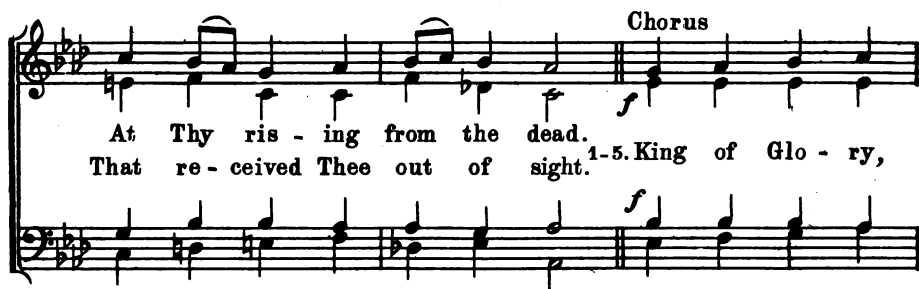
1. *The Resurrection* By the first bright Eas-ter - Day, When the stone was
 2. *The Ascension* By Thy part-ing bless-ing giv'n, As Thou didst as -

mf



roll'd a - way ; By the glo - ry round Thee shed
 cend to Heav'n, By the cloud of liv - ing light

Chorus



f

At Thy ris - ing from the dead.
 That re - ceived Thee out of sight. 1-5. King of Glo - ry,



3. The Descent of the Holy Ghost

By that rushing sound of might
Coming down from heaven's height;
By the cloven tongues of fire,
Holy Ghost, our hearts inspire!

Chorus:

4. The Assumption of our Lady

See the Virgin Mother rise,
Angels bear her to the skies;
Mount aloft, imperial Queen,
Plead on high the cause of men!

Chorus:

5. The Coronation of our Lady

Mary reigns upon the throne
Pre-ordained for her alone;
Saints and angels round her sing,
Mother of our God and King.

Chorus:

GENERAL
Evening Hymn
Sweet Saviour! bless us ere we go

Father Faber

Nicola A. Montani

Andante ma non troppo

1. Sweet Sav-iour! bless us ere we go; Thy word in - to our
2. The day is done; its hours have run; And Thou hast tak - en

minds in-stil; And make our luke-warm hearts to glow With low-ly
count of all, The scan-ty tri-umphs grace hath won, The bro-ken

Refrain

love and fer-vent will. 1-4. Thro' life's long day and death's dark night,
vow, the fre-quent fall. mf f

O gen-tle Je-sus! be our light; Je-sus! be our light.

3. Grant us, dear Lord! from evil ways
True absolution and release;
And bless us more than in past days
With purity and inward peace.
||: Through life's long day and death's
dark night,
O gentle Jesus! be our light. :||

4. For all we love, the poor, the sad,
The sinful, — unto Thee we call;
Oh let Thy mercy make us glad;
Thou art our Jesus and our All.
||: Through life's long day and death's
dark night,
O gentle Jesus! be our light. :||

GENERAL
Evening Hymn

139

As fades the glowing orb of day
Jam sol recedit igneus

Translated by T. J. Potter

S. Webbe (1740-1816)

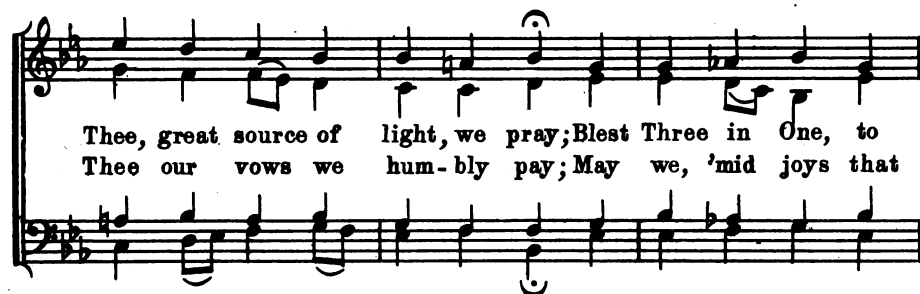
Moderato



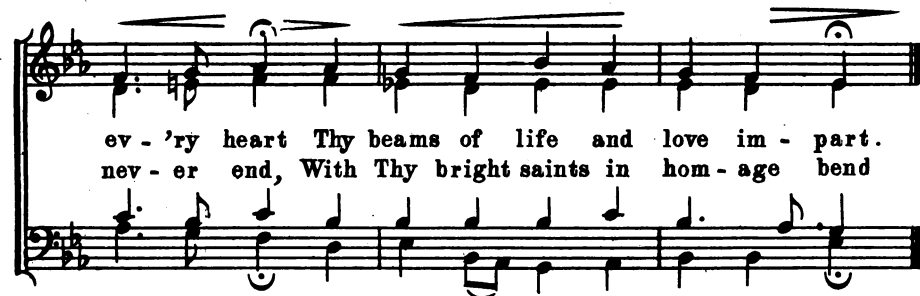
p

1. As fades the glow - ing orb of day, To
2. At ear - ly dawn, at close of day, To

p



Thee, great source of light, we pray; Blest Three in One, to
Thee our vows we hum - bly pay; May we, 'mid joys that



ev - 'ry heart Thy beams of life and love im - part.
nev - er end, With Thy bright saints in hom - age bend

When day's shadows lengthen

Mane nobiscum, quoniam ad vesperascit

Dr. F. G. Lee

Traditional Melody

Arr. by N.A.M.

Andante

1. When day's shadows lengthen, Je - sus, be Thou near:—
2. When the night grows dark-est, And the stars are pale,—

Par - don, com - fort, strengthen, Chase a - way my fear;
When the foe - men gath - er In death's mist - y vale,

Love and hope be deep - end, — Faith more strong and clear.
Be Thou Sword and Buck - ler, — Be Thou Shield and Mail.

3. Come, Thou Food of angels,
Source of every grace,
In Thy Father's mansions
Give me soon a place;
That unveiled in splendor
I may see Thy Face.

4. Then be near me, Jesus,
Enemies shall flee:
Hidden God and Saviour,
Thou my comfort be:
Food, and Priest, and Victim,
Let me feed on Thee.

5. So shall no fears chill me
On that unknown shore;
For in death He conquered,
And can die no more.
His Hand guards and guides me
To the heavenly door.

5. Blessed warfare over,
Endless rest alone;
Tears no more, nor sorrow,
Neither sigh nor moan,
But a song of triumph
Round about the throne.

GENERAL
Praise we our God with joy

141

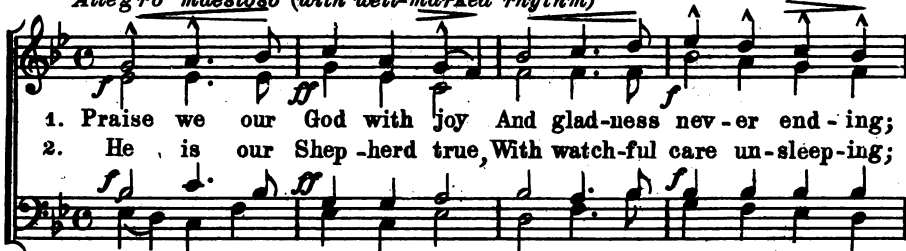
Canon Oakeley

The Praise of God

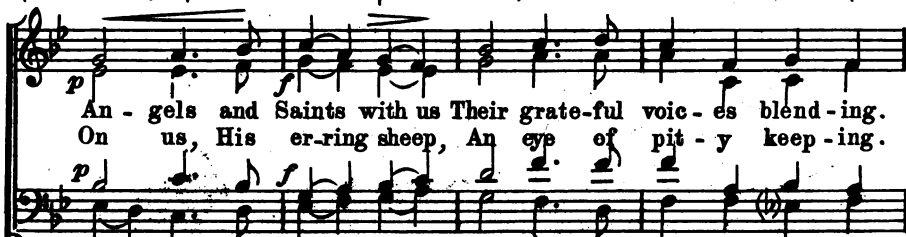
Processional

Nicola A. Montani

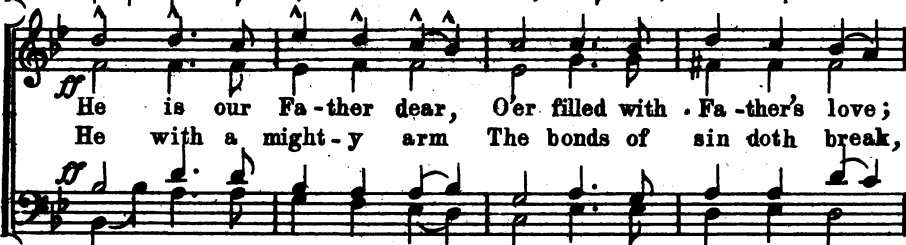
Allegro maestoso (with well-marked rhythm)



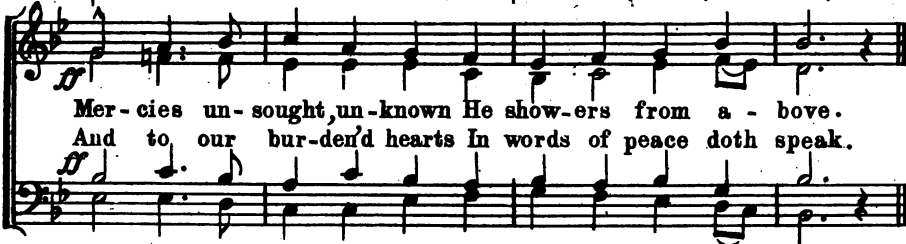
1. Praise we our God with joy And glad-ness nev-er end-ing;
2. He is our Shep-herd true, With watch-ful care un-sleep-ing;



p An-gels and Saints with us Their grate-ful voic-es blend-ing.
p On us, His er-ring sheep, An eye of pit-y keep-ing.



He is our Fa-ther dear, O'er filled with Fa-ther's love;
He with a might-y arm The bonds of sin doth break,



Mer-cies un-sought, un-known He show-ers from a-bove.
And to our bur-dend hearts In words of peace doth speak.

3. Bleeding, we lay, but He

With soothing bands hath bound us;
Dark was our path, but He
Hath poured His Light around us;
Graces in copious streams
From that pure fountain come,
Down to our heart of hearts,
Where God hath set His home.

4. His Word our lantern is,

His Peace our consolation;
His Sweetness all our rest,
Himself our great Salvation!
Then live we all to God,
Rely on Him in faith,
Be He our guide in life,
Our joy, our hope, in death.

Praise to the Holiest in the height

Dream of Gerontius

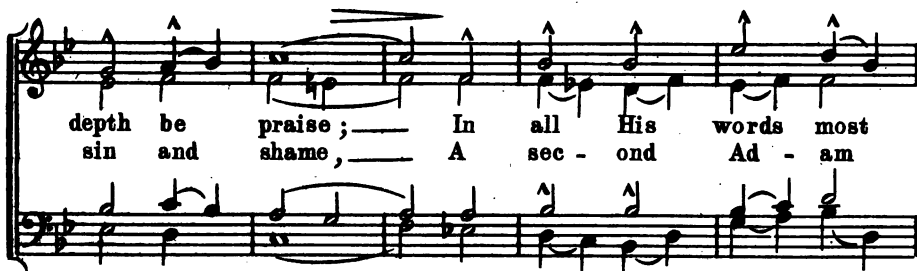
Cardinal Newman

Processional

Nicola A. Montani

With spirit


1. Praise to the Ho - li - est in the height, And in the
2. O lov - ing wis - dom of our God! When all was



depth be praise; — In all His words most
sin and shame, — A sec - ond Ad - am



won - der - ful, Most sure in all His ways! —
to the fight And to the res - cue came. —

3. O wisest love! that flesh and blood
Which died in Adam fail,
Should strive afresh against the foe,
Should strive and should prevail;
4. And that a higher gift than grace
Should flesh and blood refine,
God's Presence and His very Self,
And Essence all-divine.
5. O generous love! that He who smote
In man for man the foe,
The double agony in man
For man should undergo;
6. And in the garden secretly,
And on the Cross on high,
Should teach His brethren and inspire
To suffer and to die.

Lord, for tomorrow and its needs

("Just for today")

Sister M. Xavier

Nicola A. Montani

Slowly

1. Lord, for to-morrow and its needs I do not pray: Keep me, my God, from
 2. Let me be slow to do my will, Prompt to o-bey: Help me to mor-ti-

accel

stain of sin, Just for to-day. Let me both di-li-gent-ly work,
 fy my flesh, Just for to-day. Let me no wrong or i-dle word

rall

And du-ly pray: Let me be kind in word or deed, Just for to-day.
 Un-think-ing say; Set Thou a seal up-on my lips, Just for to-day.

- | | |
|---|--|
| 3. Let me in season, Lord, be grave,
In season, gay;
Let me be faithful to Thy grace,
Just for to-day.
And if to-day my tide of life
Should ebb away,
Give me Thy Sacraments divine,
Sweet Lord, to-day. | 4. In Purgatory's cleansing fires
Brief be my stay;
Oh, bid me, if to-day I die,
Go home to-day.
So, for to-morrow and its needs,
I do not pray;
But keep me, guide me, love me, Lord,
Just for to-day. |
|---|--|

Why art thou sorrowful?

The Remembrance of Mercy

Father Faber

S. M. Yenn

Moderato

p

1. Why art thou sor-row-ful, ser-vant of God? And
2. Oh, is there a thought in the wide world so sweet, As that

p

This musical system consists of a treble and bass staff in G major (one sharp) and 4/4 time. The tempo is marked 'Moderato'. The first line of music begins with a piano (*p*) dynamic. The lyrics are written below the staves, with two verses. The second line of music also begins with a piano (*p*) dynamic.

what is this dul - ness that hangs o'er thee now? Sing the
God has so cared for us, bad as we are, That He

mf

mf

This musical system continues the melody and accompaniment. The lyrics are written below the staves. The dynamic is marked *mf* (mezzo-forte) at the beginning of the second line.

cresc

prais-es of Je - sus, and sing them a - loud, And the
thinks for us, plans for us, stoops to en-treat, And

This musical system concludes the piece. The tempo is marked *cresc* (crescendo). The lyrics are written below the staves.

*Poco piu
mosso*

song shall dis - pel the dark cloud from thy brow. — Sing the
fol - lows us, wan - der we ev - er so far? — That He

Meno

prais - es of Je - sus, and sing them a - loud, And the
thinks for us, plans for us, stoops to en - treat, And

allargando

rit

song shall dis - pel — the dark cloud from thy brow.
fol - lows us, wan - der we ev - er so far?

3. Oh, then, when the spirit of darkness comes down
With clouds and uncertainties into thy heart,
||: One look to thy Saviour, one thought of thy crown,
And the tempest is over, the shadows depart. :||
4. That God hath once whispered a word in thine ear,
Or sent thee from Heaven one sorrow for sin,
||: Is enough for a life both to banish all fear,
And to turn into peace all the troubles within. :||

Acts of Faith, Hope and Charity

For Acts of Contrition etc. see Nos. 128, 133, and Hymns for Holy Communion.

(A) ACT OF FAITH

Moderato (Recitativo libero)

Anon.

St. Patrick's Hymn Book

My God, I be-lieve in Thee, And all Thy Church doth teach,

The first system of musical notation for 'ACT OF FAITH'. It consists of a treble and bass staff in G major (one sharp). The melody is in a recitative style with a moderate tempo. The lyrics 'My God, I be-lieve in Thee, And all Thy Church doth teach,' are written below the notes. The system ends with a double bar line.

Because Thou hast said it— And Thy word is true.

The second system of musical notation for 'ACT OF FAITH'. It continues the melody from the first system. The lyrics 'Because Thou hast said it— And Thy word is true.' are written below the notes. The system ends with a double bar line.

(B) ACT OF HOPE

My God, I hope in Thee, For Grace and for glo - ry,

The first system of musical notation for 'ACT OF HOPE'. It consists of a treble and bass staff in G major (one sharp). The melody is in a recitative style with a moderate tempo. The lyrics 'My God, I hope in Thee, For Grace and for glo - ry,' are written below the notes. The system ends with a double bar line.

Because of Thy prom-is-es, Thy mer-cy, and Thy pow'r.

(C) *ACT OF CHARITY*

My God, because Thou art so good, I love Thee with all my heart,

And for Thy sake, I love my neigh-bor as my-self.

OUR MOTHER OF SORROWS
Passiontide and B.V.M.

What a Sea of Tears and Sorrows

O quot undis lacrymarum

Tr. by Rev. F. Campbell

Andante religioso

Ch. Gounod
Arr. by N. A. M.

1. What a sea of tears and sor - rows, Did the soul of
2. Oh, that mourn - ful Vir - gin - Moth - er, See her tears how

Ma - ry toss To and fro up - on its bil - lows
fast they flow Down up - on His man - gled Bod - y

While she wept her bit - ter loss; In her arms her
Wound - ed Side and thorn - y Brow; While His Hands and

Je - sus hold - ing, Torn so new - ly from the Cross.
Feet she kiss - es, Pic - ture of im - mor - tal woe.

3. Oft, and oft His Arms and Bosom,
Fondly straining to her own;
Oft, her pallid lips imprinting
On each Wound of her dear Son:
Till at last in swoons of anguish,
Sense and consciousness are gone.
4. Gentle Mother, we beseech thee,
By thy tears and troubles sore;
By the death of thy dear Off-spring,
By the bloody Wounds He bore;
Touch our hearts with that true sorrow
Which afflicted thee of yore.

The Divine Praises

Organ sustains chords in recitations .

J. Lewis Browne

Slowly

Bless-ed be God! Bless-ed be His Ho-ly Name! Bless-ed be

Rec.

Organ sustains chord
Voices

Je-sus Christ, true God and true Man; Bless-ed be the Name of

Je - sus; Bless - ed be His most Sa - cred Heart Bless - ed be

Je-sus in the most Ho-ly Sa-cra-ment of the Al - tar!

V.S.

Faster *Slowly*

Bless-ed be the great Moth-er of God, Ma-ry most ho-ly!

Organ sustains chord
a tempo (recitando leggiero)

Blessed be her Ho-ly and Im-ma-cu-late Con-cep-tion: Blessed be the Name of Ma-ry,
Blessed be St. Jo-seph her

Maestoso *allarg.*

Vir-gin and Moth-er.
most chaste spouse

Bless-ed be God in His an-gels, and in His Saints.

148

The Lord's Prayer

Our Father, Who Art in Heaven

Nicola A. Montani

Andante religioso *rall*

Our Fa-ther Who Art in heav-en, hal-lowed be Thy Name; Thy

a tempo



King-dom come; Thy will be done on earth, as it is in heav-en. Give

marcato

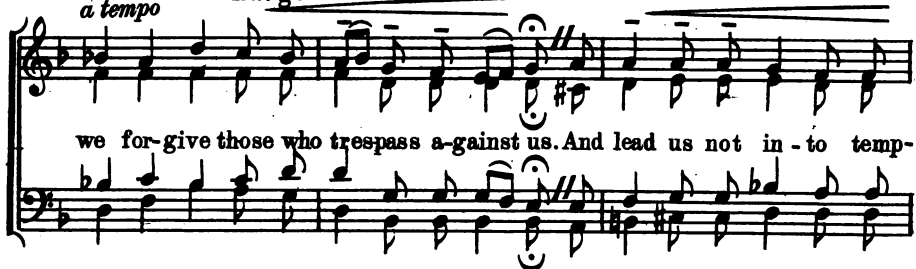
rall



us this day our dai-ly bread; And for-give us our tres-pas-ses, as

a tempo

Largo



we for-give those who trespass a-against us. And lead us not in-to temp-

rit. sino al fine



ta-tion; but de-liv-er us from e-vil. A-men.

Hail, Mary, full of Grace**The Angelical Salutation**

Nicola A. Montani

Devoto (Slowly) Con espressione

pp Hail, Ma-ry, full of grace; the Lord is with thee: bless-ed

pp

This system contains the first two staves of music. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The first staff begins with a piano (*pp*) dynamic marking. The lyrics are written below the staves.

art thou a-mongst wom-en, and bless-ed is the fruit of thy

This system contains the next two staves of music. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are written below the staves.

Slower

womb, Je - sus. Ho-ly Ma-ry, Moth-er of God, pray for us

p *mf*

This system contains the next two staves of music. The tempo marking *Slower* is placed above the first staff. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are written below the staves. Dynamic markings *p* and *mf* are present.

sin - ners, now, and at the hour of our death. A - men.

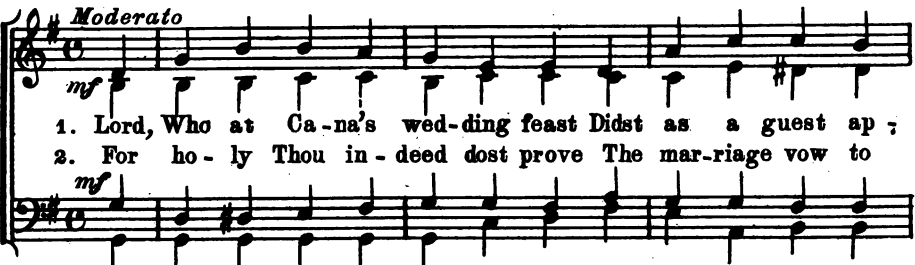
This system contains the final two staves of music. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are written below the staves. The system ends with a double bar line and repeat signs.

Lord, Who at Cana's Wedding Feast

A. Thrupp

J. Lewis Browne

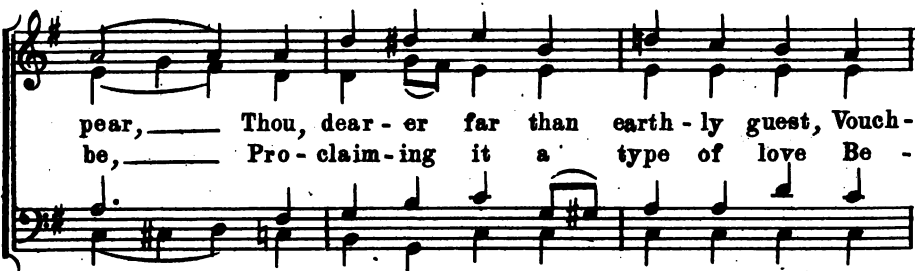
Moderato



mf

1. Lord, Who at Ca-na's wed-ding feast Didst as a guest ap-
 2. For ho-ly Thou in-deed dost prove The mar-riage vow to

mf



pear, — Thou, dear-er far than earth-ly guest, Vouch-
 be, — Pro-claim-ing it a type of love Be —



safe Thy pres-ence here; — A — — — men.
 tween the Church and Thee. — A — — — men.

- p* A — — — men.
3. The holiest vow that man can make,
 The golden thread in life,
 The bond that none may dare to break,
 That bindeth man and wife;
5. On those who at Thine altar kneel,
 O Lord, Thy blessing pour,
 That each may wake the other's zeal
 To love Thee more and more:
4. Which blest by Thee, whate'er betides,
 No evil shall destroy,
 Through care-worn days each care divides,
 And doubles ev'ry joy.
6. Oh grant them here in peace to live,
 In purity and love,
 And, this world leaving, to receive
 A crown of life above!

Creator Alme Siderum

D. Thermignon

p

1. Cre - á - tor al - me sí - de - rum, Ae - tér - na
2. Qui daé - mo - nis ne frau - di - bus Per - í - ret

p

lux cre - dén - ti - um, Je - su, Re - dém - ptor ó - mni -
or - bis, im - pe - tu A - mó - ris a - ctus, lán - gui -

um, In - tén - de vo - tis súp - pli - cum. *After last verse*
di Mun - di me - dé - la fa - ctus es. A - men.

3. Cummúne qui mundi nefas
Ut expiáres, ad crucem
E Vírginis sacrario
Intácta prodís victima.

4. Cujus potéstas glóriæ,
Noménque cum primum sonat,
Et coélites et inferi
Treménte curvántur genu.

5. Te deprecámur, últimæ
Magnum diéi Júdicem,
Armis supérnae grátiae
Defénde nos ab hóstibus.


6. Virtus, honor, laus, gloria
Deo Patri cum Filio,
Sánceto simul Paráclito,
In saeculórum saecula. Amen.

Veni, Veni Emmanuel

Ancient chant



1. Ve - ni, ve - ni Em - mán - nu - el! Cap - tí - vum sol - ve Ís - ra - el
 2. Ve - ni, O Jes - se Vir - gu - la! Ex hos - tis tu - os un - gu - la



Qui ge - mit in ex - í - li - o Pri - vá - tus De - i Fi - li - o.
 De spe - cu tu - os tar - ta - ri, E - duc, et an - tro ba - rath - ri.



1-4. Gáu - de, Gau - de, Em - mán - u - el Nas - cé - tur pro te, Ís - ra - el.

3. Veni, veni O Oriens!
 Soláre nos advéniens:
 Noctis depélle nebulas,
 Dirásque noctis ténebras
 Gaude, etc.

4. Veni Clavis Davidica!
 Regna, reclude coelica
 Fac iter tutum supérnum
 Et claude vias infernum
 Gaude, etc.

O Emmanuel

Second Mode

Antiphonæ Majores

O — Em - má - nu - el, Rex et lé - gi - fer no - ster,

The first system of music features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a second mode style, with a range of an octave. The bass staff provides a harmonic accompaniment with a similar range. The lyrics are written below the treble staff, with a long horizontal line under 'O'.

ex - spe - ctá - ti - o gén - ti - um, ————— Et Sal - vá - tor

The second system continues the melody and accompaniment. The treble staff shows a continuation of the melodic line with some grace notes. The bass staff continues the harmonic support. The lyrics are split across two lines, with a long horizontal line under 'gén - ti - um'.

e - á - rum: ve - ni Ad Sal - ván - dum nos. Do - mi - ne De - us no - ster.

The third system concludes the piece. The treble staff includes a 'rall' (rallentando) marking above the final measures. The melody ends with a fermata. The bass staff concludes with a final chord. The lyrics are written below the treble staff.

En Clara Vox Redarguit

Antiphonale (Vatican Edition)

First Mode

1. En clá - ra vox re - dár - gu - it Gb - scú - ra quae -
 2. Mens jam re - súr - gat tór - pi - da, Non ám - pli - us
 3. En A - gnus ad nos mít - ti - tur Lax - á - re gra -

que, pér - so - nans: Pro - cul fu - gén - tur so - mni - a,
 ja - cens hu - mi: Si - dus re - fúl - get jam no - vum,
 tis dé - bi - tum: O - mnes si - mul cum la - cri - mis

rall
 Ab al - to Je - sus pró - mi - cat. *After last verse*
 Ut tol - lat o - mne nox - i - um. A - men.
 Pre - cé - mur in - dul - gén - ti - am.
rall

4. Ut cum secúndo fúlserit,
 Metúque mundum cinxerit,
 Non pro reátu puniat,
 Sed nos pius tunc protegat.

5. Virtus, honor, laus, gloria
 Deo Patri cum Filio,
 Sancto simul Paráclito,
 In saeculórum saecula. Amen.

155 a

CHRISTMAS

Jesu Redemptor Omnium

Vatican Antiphonale

1. Je - su Re - dém - ptor ó - mni - um, Quem lu - cis an - te o -

ri - gi - nem, Pa - rem pa - tér - nae gló - ri - ae,

rall Pa - ter su - pré - mus e - di - dit. *After last verse* A - men.

155 b

* wonder full
true
may 17/1927

Alternate setting by Taler
Dominican Monk
Monastery of Strasbourg 1361
Arr by N. A. M.

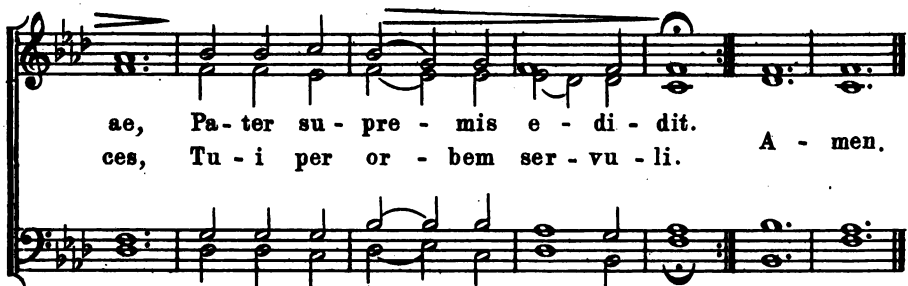
(May be sung in alternate fashion with 155 a)

1. Je - su Re - dém - ptor ó - mni - um Quem lu - cis

2. Tu lu - men et splen - dor Pa - tris, Tu spes per -



p an - te o - ri - gi - nem, Pa - rem pa - tér - nae gló - ri -
en - nis o - mni - um: In - ten - de quas fun - dunt pre -



p ae, Pa - ter su - pre - mis e - di - dit. A - men.
ces, Tu - i per or - bem ser - vu - li.

3. Memento, rerum Conditur,
Nostri quod olim corporis,
Sacrata ab alvo Virginis
Nascendo, formam sumpseris.

4. Testatur hoc praesens dies,
Currrens per anni circulum,
Quod solus e sinu Patris
Mundi salus ad-veneris.

5. Hunc astra, tellus, aequora,
Hunc omne quod coelo subest,
Salutis auctorem novae
Novo salutat cantico.

6. Et nos, beata quos sacri
Rigavit unda sanguinis,
Natalis ob diem tui,
Hymni tributum solvimus.

7. Jesu, tibi sit gloria,
Qui natus es de Virgine,
Cum Patre et almo Spiritu,
In sempiterna saecula. Amen.

Resonet in Laudibus

Christmas Song of the XIV Century



p

1. Ré-so-net in láu-di-bus Cum ju-cún-dus plaúsi-bus, Si-on cum fi-
2. Si-on lan-da Dó-mi-num Sal-va-tó-rem ó-mni-um Vir-go pa-rit



f

dé-li-bus.
Fi-li-um.

1-6. Ap-pá-ru-it quem gé-mu-it Ma-rí-a. Gau-dé-te, gau-dé-te.



f

Christus nátus hó-di-e! Gau-dé-te, gau-dé-te, ex Ma-rí-a Vír-gi-ne.

3. Pueri concúrrite
Nato Regi psállite
Voce pia dícite
Appáruit, etc.

5. Juda cum cantóribus
Grádere de fóribus
Et dic cum pastóribus
Appáruit, etc.

4. Natus est Emmánuel
Quem praedixit Gabríel
Testis est Ezechiel
Appáruit, etc.

6. Qui régnat in aéthere,
Venit ovem quaérere,
Nolens eam perdere,
Appáruit, etc.

Ecce Nomen Domini Emmanuel

157



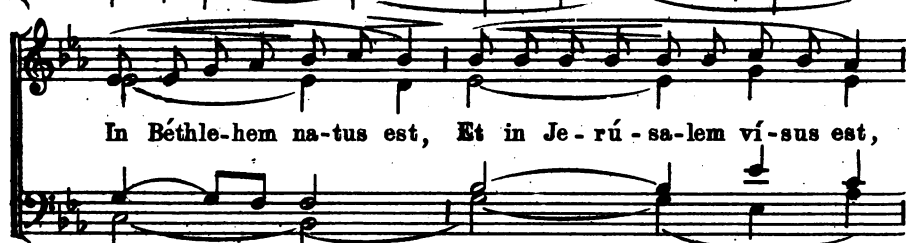
Ec-ce Nómen Dómini Emmánu-el, Quod annunti-á-tum est per Gábriel,



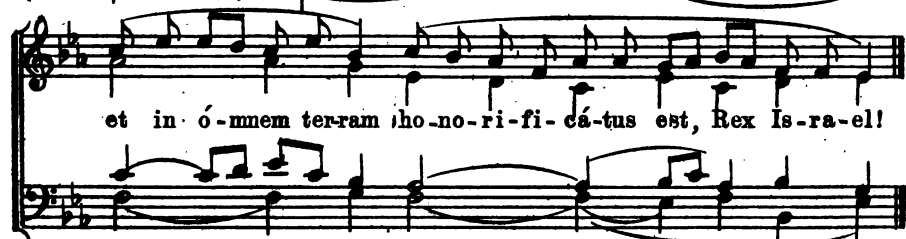
ho-di-e ap-pá-ru-it in Is-ra-el: per Ma-rí-am Vírginem est natus Rex.



E - ia! Vir-go Dé-um gé-nu-it, ut di-vi-na vo-lu-it cle-mén-ti-a.



In Béthle-hem na-tus est, Et in Je-rú-sa-lem ví-sus est,



et in ó-mnem terram ho-no-ri-fi-cá-tus est, Rex Is-ra-el!

Adeste Fideles

Andante

Traditional Melody

p Ad-e-ste, fi-dé-les, lae-ti tri-um-phán-tes; Ve-ní-te, ve-
En gre-ge re-lí-cto, hú-mi-les ad cu-nas Vo-cá-ti pa-

mf 2d time *f*
ní-te in Béth-le-hem: Na-tum vi-dé-te
stó-res ap-pró-pe-rant: Et nos o-ván-ti

pp *p*
Regem An-ge-ló-rum: Ve-ní-te, ad-o-ré-mus, ve-ní-te, ad-o-
gra-du fe-sti-né-mus: Ve-ní-te, ad-o-ré-mus, ve-ní-te, ad-o-

f 1 2
ré-mus, ve-ní-te, ad-o-ré-mus Dó-mi-num. num.
ré-mus, ve-ní-te, ad-o-ré-mus Dó-mi-num. num.

3. Aetérni Paréntis splendórem aetérnum 4. Pro nobis egénium et foeno cubántem

Velátum sub carne vidébimus:

Piis foveámus ampléxibus:

||: Deum infántem, pannis involútum: ||: Sic nos amántem quis non redamáret?

Veníte, adorémus, veníte, adorémus,

Veníte, adorémus, veníte, adorémus,

Veníte, adorémus Dóminum. :||

Veníte, adorémus Dóminum. :||

Puer Nobis Nascitur

David Scheidemann
(1570-1625)

Moderato

1. Pú - er nó - bis ná - sci - tur — Re - ctor
2. In prae - sé - pe po - ni - tur sub foe - no

an - ge - ló - rum — In hoc mun - do
ju - men - to - rum Co - gno - vit bos et

pa - sci - tur Dó - mi - nus Do - mi - no - rum.
a - si - nus Chri - stum re - gem coe - ló - rum.

- | | | |
|------------------------|-------------------------|------------------------|
| 3. Hinc Herodes timuit | 4. Qui natus ex María | 5. Ángeli laetáti sunt |
| Magna cum tremóre | Die hodiérna | Étiam de Deo |
| Infantes et pueros | Perdúcat nos cum grátia | Cantavérunt: glória |
| Occidet prae dolore. | Ad gáudia supérna. | Sit in excélsis Deo. |

6. Nos de tali gáudio
Concinámus choro,
In chordis, et órgano
Benedicámus Dómino.

7. Laus et jubilátio
Nostro sit in ore,
Et semper angélicas
Deo dicámus grátias.

Tollite Hostias

Motet for two or four part chorus

C. St. Saens

Arr. by N. A. M.

Allegro Maestoso

f

1. Tol-li-te ho-sti-as, et in-tro-i-te in a-tri-a
 2. Ad-o-ra-te, ad-o-ra-te Do-mi-num in a-tri-o.

f

♩ Piu vivo

p-f

e - - jus.
 San-cto e - jus.

3, 4, 6. Lae-ten-tur coe-li et ex-sul-tet ter-ra

allarg.

ff

An-te fá-ci-em Dó-mi-ni quó-ni-am ve-nit. nit. 5. Al-le-lú-

Fine

al-le-lú-ia,

ia, al-le-lú-ia, al-le-lu-ia, al-le-lú-ia, al-le-lú-ia, al-le-lú-

Organ *Voices*

ia, al-le-lú-ia, al-le-lú-ia, al-le-lú-ia.

al-le-lú-ia,

THE HOLY NAME
Jesu Dulcis Memoria

Motet for four part chorus

St. Bernard

161 a

T. L. da Vittoria
 Arr. by N.A.M.

Lento

pp
 Je-su dul-cis me - mó - ri-a, Dans ve - ra, ve - ra

Sed super
 cor-dis gau - di-a, gau - di-a, Sed su -

Sed super mel
 mel et o - mni - a, su - per mel et o - mni -
 - per mel, et o - mni - a, su - per mel et o - mni -
 et c - mni - a, et o - mni -

pp
 a e - jus dul-cis prae - sen - ti - a,
 a e - jus dul-cis prae - sen - ti - a, dulcis praesen-ti-a.
 a e - jus dul-cis prae - sen - ti - a,
 a e - jus dul-cis prae - sen - ti - a.

Jesu Dulcis Memoria

For unison or two-part chorus

Cornelius Schmuck
(abridged)

Moderato

1. Je - su dul-cis me - mó - ri - a, Dans ve-ra
2. Nil ca-mi-tur su - á - vi - us, Nil au-di-

cor - dis gau - di - a: Sed su-per mel et o - mni -
tur ju - cun - di - us, Nil co-gi - ta - tur dul - ci -

a E - jus dul-cis prae-sen - ti - a. A - men.
us, Quam Je-sus De - i Fi - li - us.

3. Jesu, spes pœnitentibus,
Quam pius es petentibus!
Quam bonus te quærentibus!
Sed quid inveniētibz.

4. Nec lingua valet dicere,
Nec littera exprimere:
Expertus potest credere,
Quid sit Jesum diligere.

5. Sis, Jesu, nostrum gaudium,
Qui es futurus præmium:
Sit nostra in te glória,
Per cuncta semper sæcula. Amen.

Jesu Dulcis Memoria

161 c

Vatican Antiphonale

Je-su dul-cis me-mó-ri-a, Dans ve-ra cor-dis gáu-di-a;

Sed su-per mel et o-mni-a, E-jus dul-cis prae-sen-ti-a.

162 a

LENT AND PASSIONTIDE

Stabat Mater

Sequentia

162 a

Jacopone da Todi (d.1306)

Lento

Traditional Melody from the
Maintzesch Gesangbuch (1661)

1. Sta-bat Ma-ter do-lo-ró-sa Ju-xta cru-cem la-cri-
2. Cu-jus a-ni-mam ge-mén-tem, Con-tri-stá-tam et do-

mo-sa, Dum pen-dé-bat Fi-li-us. A-men.
lén-tem, Per-trans-i-vit glá-di-us. A-men.

After last verse

3. O quam tristis et afflícta
Fuit illa benedícta
Mater Unigéniti!
4. Quæ mœrébat, et dolébat,
Pia Mater, dum videbat
Nati poenas ínclýti .
5. Quis est homo, qui non fleret,
Matrem Christi si vidéret
In tanto supplicio?
6. Quis non posset contristári,
Christi Matrem contemplári
Doléntem cum Fílio ?
7. Pro peccátis suæ gentis
Vidit Jesum in torméntis,
Et flagéllis súbditum .
8. Vidit suum dulcem Natum
Moriéndo desolátum,
Dum emísit spíritum .
9. Eia Mater, fons amóris,
Me sentíre vim dolóris
Fac, ut tecum lúgeam .
10. Fac ut árdeat cor meum
In amándo Christum Deum,
Ut sibi compláceam .
11. Sancta Mater, istud agas,
Crufíxi fige plagas
Cordi meo válide .
12. Tui Nati vulneráti,
Tam dignáti pro me pati,
Poenas mecum dívide .
13. Fac me tecum pie flere,
Crufíxo condolére,
Donec ego víxero .
14. Juxta crucem tecum stare,
Et me tibi sociáre
In planctu desídero .
15. Virgo vírginum præclára,
Mihi jam non sis amára:
Fac me tecum plângere ;
16. Fac, ut portem Christi mortem,
Passiónis fac consórtem,
Et plagas recólere .
17. Fac me plagis vulnerári,
Fac me cruce inebriári,
Et cruóre Fílii ;
18. Flammis ne urar succénsus,
Per te, Virgo, sim defénsus
In die judícii .
19. Christe, cum sit hinc exíre,
Da per Matrem me veníre
Ad palmam victóriæ ;
20. Quando corpus moriétur,
Fac, ut ánimæ donétur
Paradisi glória. Amen .

Stabat Mater

162 b

S. M. Nanini (1540-1607)

Arr. by N. A. M.

Moderato assai

p Sta - bat Ma - ter do - lo - ró - sa Ju - xta cru - cem

p la - cri - mó - sa, Dum pen - dé - bat Fí - li - us.

162 c

Guiseppe Tartini (1692-1770)

Andante

Sta - bat Ma - ter do - ló - ro - sa Ju - xta cru - cem

la - cri - mó - sa, Dum pen - dé - bat Fí - li - us.

PALM SUNDAY MUSIC

by Franz Schubert

Edited and revised by N. A. Montani

After the sprinkling of Holy Water, the Palms are blessed and the Choir sings the following Antiphon:

Allegro moderato

Ho - san - na Fi - li - o Da - vid: be - ne - di -

- ctus qui ve - nit in no - mi - ne Do - mi - ni. Rex.

- Is - ra - el: Ho - san - na in ex - cel - sis.

After the singing of the Lesson the following Responsory is sung:

Adagio

pp
1. In mon-te O-li-ve-ti o-ra-vit ad Pa-trem:
2. Vi-gi-la-te, et o-ra-te o-ra-te,

pp

p
Pa-ter, si fi-e-ri pot-est, trans-e-at a me ca-lix i-
ut non in-tre-tis, in-tre-tis in ten-ta-ti o-

p

Piu Vivo

p
ste.
nem. 1-2. Spi-ri-tus qui-dem prom-ptus est, ca-ro au-tem in-fir-

p

p
ma: fi-at vo-lun-tas tu - - - a.

p

After the Preface (with responses in ferial form, as at Requiems) the choir sings the *Sanctus* and *Benedictus*.

Fr. Schubert

Adagio

p *f* *p* *f*

San-ctus, San - ctus, San-ctus Do-mi-nus De-us Sa - ba - oth.

Allegro Molto

f

Ple-ni sunt cœ-li et ter-ra glo - ri-a tu - a. Ho-

Slower

ff *p*

san - na in ex - cel - sis. Be - ne - di - ctus qui

Faster

f

ve - nit in no-mi - ne Do-mi-ni. Ho-san-na in ex - cel - sis.

After a number of prayers and responses, at the distribution of Palms,
the choir sings the following Antiphon:

Fr. Schubert

Andante

p Pu-e-ri Hebrae-o-rum, portantes ramos o-li-va-rum, ob-vi-a-ve-runt

Faster

ff Do-mi-no, cla-man-tes, et di-cen-tes: Ho-san-na in ex-cel-sis.

Repeat ad lib.

Just before the Procession takes place the Deacon sings; "Procedamus in pace" the choir answers: "In nomine Christi. Amen." The following is then sung:

Allegro moderato

f Cum An-ge-lis et pu-e-ris fi-de-les in-ve-ni-a-mur, tri-

um-pha-to-ri mor-tis cla-man-tes: Ho-san-na in ex-cel-sis.

Repeat ad lib.

When the procession has reached the portal of the Church two (or four) chanters enter and, facing the door begin the "Gloria Laus"; the clergy and singers outside repeat the verse. Chanters sing each new stanza while the singers outside repeat the "Gloria Laus" At the end of the last stanza the procession enters the church the music being changed to "Ingrediente."

O. Ravello
(abridged)

Moderato



1. Glo - ri - a, laus, et ho - nor, ti - bi sit Rex Chri - -

2. Is - - ra - el es tu Rex, Da - vi - dis et

3. Coe - tus in ex - cel - sis, te lau - dat

4. Plebs He - brae - a ti - bi cum pal - mis

5. Hi ti - bi pas - sú - ro sol - ve - bant

6. Hi pla - cu - e - re ti - bi, pla - ce - at de -



1. ste Re - dem - ptor: Cui pu - e - ri - le de -

2. in - cly - ta pro - les: No - mi - ne qui in Do - mi -

3. Coe - li - cus o - mnis Et mor - ta - lis ho -

4. ob - vi - a ve - nit: Cum pre - ce, vo - to, hy -

5. mu - ni - a lau - dis: Nos ti - bi re - gnan -

6. vo - ti - o no - stra; Rex bo - ne, Rex cle -



1. cus prom - ptit Ho - san - - na pi - - um.

2. ni, Rex be - ne - di - cte, ve - - nis.

3. mo, et eun - cta cre - a - ta, si - - mul.

4. mnis, ad - - su - mus ec - ce ti - - bi.

5. ti, pan - - gi - mus ec - ce me - - los.

6. mens, cui bo - na cun - - cta pla - - cent.

Ingrediente

Fr. Schubert

Andante

1. In-gre-di-en-te Do-mi-no in san-ctam ci-vi-
2. Cum-que au-dis-set po-po-lus quod Je-sus ve-

ta-tem, He-brae-o-rum pu-e-ri, re-sur-rec-ti-o-nem
ni-ret, Je-ro-so-ly-mam, ex-i-e-runt

vi-tae pro-nun-ti-an-tes, ob-vi-am e-i. 1-2. Cum ra-mis pal-ma-rum Ho-

san-na cla-ma-bant in ex-cel-sis.

HOLY WEEK RESPONSORIES

In Monte Oliveti

For two or four-part Chorus Michael Haydn (1778)

Edited and revised by N.A.M.

Andante moderato

o - ra - - vit ad Pa - trem

p In mon - te O - li - ve - ti o - ra - vit ad Pa - - trem:

p

Ped.

Slower

Pa - ter, si fi - e - ri pot - est, tran - se - at a me ca - lix i - ste:

p

♩ Poco piu vivo

Spi - ri - tus qui - dem promptus est, ca - ro au - tem in -

Piu lento

fi - at

vo - hun

- tas tu -

Fine

pp fir - - ma: fi - at vo - lun - tas tu - - a.

pp

cresc molto accel *allarg.*

Vi-gi-la-te, et o-ra-te, ut non in-tre-tis in ten-ta-ti-o-nem.

Repeat from ♫ to Fine

171

Tristis est anima mea

171

Largo con espressione M. Haydn
Revised by N. A. M.

Tri-stis est a-ni-ma me-a us-que ad mor-tem;

sus-ti-ne-te hic, et vi-gi-la-te me-cum; nunc vi-

pp *accel*

de-bi-tis tur-bam, quae cir-cum-da-bit me. Vos fu-gam ca-pi-

calando *allarg.* *Fine*

e - tis, et e - go va - dam im - mo - la - ri pro vo - - bis:

cresc. poco a poco

Ec - ce ap - pro - pin - quat ho - ra, et Fi - li - us

rall

ho - mi - nis tra - de - tur in ma - nus pec - ca - to - rum.

Repeat from § to Fine.

172

Una hora non potuistis vigilare

M. Haydn

Revised by N. A. M.

Adagio con espressione

U - na ho - ra non po - tu - i - stis vi - gi - la - re me - cum,

accel *Lento* *lunga* *Vivo*

qui ex-hor-ta-ba-mi-ni mo-ri pro me? Vel Ju-dam non vi-

Lento

de-tis. quo-mo-do non dor-mit, sed fe-sti-nat tra-de-re

Fine *rall*

me Ju - dæ - is? Quid dor-mi-tis? Sur-gi-te,

cresc. molto
allarg.

et o-ra-te, ne in-tre-tis in ten-ta-ti-o-nem.

Repeat from *§* to *Fine* *⌣*

Tanquam ad latronem existis

M. Haydn

Arr. by N. A. M.

Moderato

Tan-quam ad la-tro-nem ex-i-stis cum gla-di-is et
 fu-sti-bus com-pre-hen-de-re me: Quo-ti-di-e
 a-pud vos e-ram in tem-plo do-cens, et non me te-nu-i-
 stis, et ec-ce fla-gel-la-tum du-ci-tis ad cru-ci-fi-
 gen - - dum. Cum-que in-je-cis-sent ma-nus in
 gen - - dum.

acc *Lento* *Fine* *Piu vivo*

allarg.

Je-sum, et te-nu-is-sent e-um, di-xit ad e-os.

Repeat from § to Fine

Velum templi scissum est 174

Con anima

M. Haydn

Edited by N. A. M.

ff *accel*

Ve-lum tem-pli scis-sum est, Et o-mnis ter-ra tre-mu-it;

con espressione *Largo* *pp*

la-tro de cru-ce cla-ma-bat, di-cens: Me-men-to

sotto voce *pp*

rall *Fine*

me-i, Do-mi-ne, dum ve-ne-ris in re-gnum tu-um.

Piu Vivo

Pe-trae scis-sae sunt; et mo-nu-men-ta a-per-ta sunt, et

This system shows the first two staves of the 'Piu Vivo' section. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The tempo is marked 'Piu Vivo'. The lyrics are 'Pe-trae scis-sae sunt; et mo-nu-men-ta a-per-ta sunt, et'.

mul-ta cor-po-ra san-cto-rum, qui dor-mi-e-rant, sur-re-xe-runt,

allarg.

Repeat from § to Fine

This system continues the 'Piu Vivo' section. It includes a first ending marked with a double bar line and a repeat sign. The tempo is marked 'allarg.' (allargando). The lyrics are 'mul-ta cor-po-ra san-cto-rum, qui dor-mi-e-rant, sur-re-xe-runt,'. The instruction 'Repeat from § to Fine' is written below the staff.

175

Tenebrae factae sunt

Michael Haydn
Edited by N. A. M.

Lento
pp

Te-ne-bræ fa-ctæ sunt, dum cru-ci-fix-is-sent Je-sum Ju-

This system begins the 'Tenebrae factae sunt' section. The tempo is marked 'Lento' and the dynamics are 'pp' (pianissimo). The lyrics are 'Te-ne-bræ fa-ctæ sunt, dum cru-ci-fix-is-sent Je-sum Ju-'.

et cir-ca ho-ram no-nam,
et cir-ca ho-ram no-nam,
dae-i, et cir-ca ho-ram no-nam,
et cir-ca ho-ram no-nam,

This system continues the 'Tenebrae factae sunt' section. The lyrics are 'et cir-ca ho-ram no-nam, dae-i, et cir-ca ho-ram no-nam, et cir-ca ho-ram no-nam,'.

Largo

ex - cla - ma - vit Je - sus vo - ce ma - gna: De - us

ut quid me de - re - li - qui - - sti?

me - us, ut quid me de - re - li - qui - - sti?

p Et in - cli - na - to ca - - - pi - te,

Et in - cli - na - to ca - - - pi - te,

p et in - cli - na - to ca - - - pi - te,

p Et in - cli - - na - to ca - - - pi - te,

(Piu Lento) e - mi - sit spi - - ri - tum. *Fine*

e - mi - sit spi - ri - tum, spi - - ri - tum. *pp*

spi - - ri - tum. *pp*

Tenor. e - mi - sit spi - - ri - tum. *pp*

Piu Vivo

Ex-cla-mans Je-sus vo-ce ma-gua a - it: Pa - ter,

Largo

Pa - ter,

in manus tu - as commendo spi - ri-tum me - um.

in man-us tu-as com-men-do spi-ri-tum me - um.

in manus tu - as commendo spi-ri-tum me - um.

in man-us tu-as com-men-do spi-ri-tum me - um.

Repeat from ♫ to Fine

176

Ecce, Quomodo moritur justus

Michael Haydn

Edited and revised by N.A.M.

Lento Edited and revised by N.A.M.

Ec - ce, quo - mo - do mo - ri - tur ju - stus, et

ne - mo per - ci - pit cor - de; et vi - ri ju - sti tol - lun - tur,

f et ne-mo con-si-de-rat. A-fa-ci-e i-ni-qui-

Lento
pp ta-tis sub-la-tus est ju-stus: Et e-rit in pa-ce me-

Fine *Piu Vivo* *accel*
mo-ri-a e- jus. Tan-quam a-gnus co-ram ton-

p den-te se ob-mu-tu-it, et non a-pe-ru-it os

su-um; de an-gu-sti-a, et de ju-di-ci-o sub-la-tus

Lento

est. Et e-rit in pa-ce me-mo-ri-a e - - - jus.

rit. assai

Repeat from beginning to Fine

177

Unus ex discipulis meis

Michael Haydn
Revised by N. A. M.
allarg.

Andante religioso

U - nus ex dis - ci - pu - lis me - is tra - det me

rit (2d time to Φ)

ho - di - e: Vae il - li per quem tra - dar e - - go;

a tempo

Me - li - us il - li e - rat, si na - tus non fu - is - set.

allarg.

p
Qui in - tin - git me - cum ma - num in pa - rop - si - de, hic me
p
hic

f
tra - di - tu - rus est in ma - nus pec - ca - to - rum.
f
me tra - di - tu - rus

allarg. molto
Me - li - us il - li e - rat, si na - tus non fu - is - set.

Repeat from beginning to $\frac{3}{4}$ then skip to ♩

♩ *Largo* *allarg.* *Fine*
Me - li - us il - li e - rat si na - tus non fu - is - - - set.
si na - tus non fu - is - - - - set.

Recessit Pastor noster

Michael Haydn
 Edited by N. A. M.

Andante moderato

pp Re-ces - sit pa-sstor no-ster, fons a-quae vi-vae, ad cu-jus *p*
pp Re - ces - sit *p*

tran-si-tum sol ob-scu-ra-tus est; Nam et il-le cap-tus est, qui cap- *cresc.*
f

molto ti-vum te-ne-bat pri-mum ho-mi-nem: ho-die por-tas mor-tis et se-ras *cresc.*
f

rit pa-ri-ter Sal-va-tor no-ster di-ru-pit. *Fine* De-struxit qui-dem *accel*
f

f clau-stra in-fer-ni, et sub-ver-tit po-ten-ti-as di-a-bo-li. *f*

Omnes amici mei dereliquerunt me 179

Michael Haydn

Edited by N. A. Montani

Lento con espressione

pp O-mnes a-mi-ci me-i de-re-li-que-runt me, et prae-

pp

va-lu-e-runt in-si-di-an-tes mi-hi; tra-di-dit me, quem

ff

di-li-ge-bam: Et ter-ri-bi-li-bus o-cu-lis

f

pla-ga cru-de-li per-cu-ti-en-tes, a-ce-to po-

p

ta-bant me. In-ter i-ni-quos pro-je-ce-runt

mf

allarg.

me, et non pe-per-ce-runt a-ni-mae me-as.

Repeat from $\frac{5}{4}$ to Fine

180

Ecce vidimus eum

Michael Haydn
Arr. by N.A.M.

Andante sostenuto

Piu vivo

f *p* *f*

Ec-cel-vi-di-mus e-um non ha-ben-tem spe-ci-em, ne-

que de-co-rem: a-spe-ctus e-jus in e-o non

est: hic pec-ca-ta no-tra por-ta-vit, et

— pro no - bis do - - let; ip - se au - tem

rall (2d time to %)

vul - ne - ra - tus est pro - pter i - ni - qui - ta - tes no - stras,

Piu Vivo

cu - jus li - vo - re sa - na - ti su - mus. Ve - re lan -

guo - res no - stros i - pse tu - lit, et do - lo - res no - stros

i - pse por - ta - vit. Cu - jus li - vo - re sa - na - ti su -

Lento
mus * Cu - jus li - vo - re sa - na - ti su - - mus.

*Repeat from beginning
to "nostras" then skip
to corresponding sign

Caligaverunt oculi mei

181

Michael Haydn

Edited and revised by N.A.M.

Andante moderato
p
Ca - li - ga - ve - runt o - cu - li me - i a fle -

- tu me - o; qui - a e - lon - ga - tus est a me,

qui con-so-la-ba-tur me. Vi-de-te o-mnes po-pu-li:

Adagio
pp Si est do-lor si-mi-lis sic-ut do-lor

rall me - us. *Fine a tempo* O vos o-mnes, qui tran-si-tis per

vi-am, at-ten-di-te et vi-de-te! si est do-lor

me - us.
si-mi-lis sic-ut do-lor me - us.
me - us.

me - us.
Repeat from beginning to Fine

Vexilla Regis Prodeunt

M. M. $\text{♩} = 144$

Vatican Graduale

1. Vex - íl - la Re - gis pród - e - unt: Fúl - get Cru -
 2. Quo vul - ne - rá - tus ín - su - per Mu - cró - ne

cis my - sté - ri - um, Quo car - ne car - nis Gón - di - tor
 di - ro lán - ce - æ, Ut nos la - vá - ret erí - mi - ne,

Sus - pén - - sus est pa - ti - bu - lo. A - men.
 Ma - ná - - vit un - da et san - gui - ne.

After last stanza

The entire hymn can be sung to this melody, or if preferred may be sung alternately with melody given at 182b.

182 b

N. A. Montani

Con moto

1. Vex - íl - la Re - gis pród - e - unt: Fúl - get cru -
 2. Quo vul - ne - rá - tus ín - su - per Mu - cró - ne

cis my - sté - ri - um, Quo car - ne car - nis Cón - di -
di - ro lán - ce - æ, Ut nos la - vá - ret crí - mi -

Slower

tor Sus - - pén - sus est pa - tí - bu - lo.
ne, Ma - - ná - vit un - da et san - gui - ne.

3. Impléta sunt quæ concinit,
David fidéli cármine;
Dicens: In natió nibus
Regnáv it a ligno Deus.

4. Arbor decóra et fúlgida,
Orná ta Regis púrpura,
Elécta digno stíp ite,
Tam sancta membra tángere.

5. Beá ta, cujus bráchiis,
Sæcli pepénd it prétium;
Statéra facta córporis
Prædámque tulit tártari.

6. O Crux, ave, spes única;
Hoc Passi ó nis tempore,
Auge piis justitiam,
Reísque dona véniam.

7. Te summa Deus Trínitas,
Colláudet ómn is spír itus,
Quos per Crucis mystér ium,
Salvas, rege per sæcula. Amen.

Vexilla Regis Prodeunt

Traditional Melody (1699)

Andante (♩ = 92)

p

1. Ve - xíl - la Re - gis prod - e - unt: Ful - get Cru -
 2. Quo vul - ne - rá - tus in - su - per Mu - cro - ne

p

cis my - ste - ri - um, Quo car - ne car - nis Con - di -
 di - ro lan - ce - æ, Ut nos la - vá - ret cri - mi -

tur Sus - pen - sus est pa - ti - bu - lo. A - men.
 ne, Ma - na - vit un - da et san - gui - ne.

Additional stanzas given on preceding page.

THE SEVEN LAST WORDS

Music for the Three Hours' Agony

183

Note: These short pieces may be sung before the principal discourse on each word and a Haydn Passion Motet or an appropriate Lenten Hymn, either in English or Latin may be given at the close.

First Word: "Pater, dimitte illis"

Ch. Gounod

Abridged and revised by N. A. M.

Adagio con espressione

pp Pa-ter, di-mit-te il-lis, non e-nim sci-unt,
pp *pp*

Largo *smorzando* *rall*
p quid fa-ci-unt, non e-nim sci-unt quid fa-ci-unt.
p

184

Second Word: "Amen dico tibi, hodie mecum eris in Paradiso"

Ch. Gounod

Moderato
pp A - - men di - co ti - bi, *pp* A - - men di - co ti - bi, *pp* Ho-di-e,
pp

A - - men di - co ti - bi, in Pa-ra-di-so.
pp Ho-di-e me-cum e-ris in Pa-ra-di-so.
pp

Third Word: "Mulier, ecce filius tuus! Ecce mater tua!"

Ch. Gounod

Andante

Mu - - li - er, Mu -

p Mu - - li - er, Mu - - li

Mu - - li - er, Mu - - li

er, ec - ce fi - li - us tu - - - us.

er,

Ec - ce ma - ter tu - - a, Ec - ce

mf Ec - ce ma - ter tu - a, Ec - ce

Ec - ce ma - ter tu - - a, Ec - ce

ma - ter, ma - - ter tu - - a.

ma - ter, ma - - ter tu - - a.

ma - ter, *rall* ma - - ter tu - - a.

Fourth Word: "Deus meus, ut quid dereliquisti me?"

Ch. Gounod

Lento con espressione

De-us me-us, De-us me-us, Ut quid de-re-li-

qui-sti me? ut quid de-re-li-qui-sti me?

Fifth Word: "Sitio"

Th. Dubois

Revised and adapted by N.A.M.

Adagio (unison or Solo)

Si-ti-o, Si-ti-o, Si-ti-

o, Si-ti-o.

Sixth Word: "Consummatum est"

Th. Dubois

Adapted by N. A. M.

Andante

pp "Con-sum-ma-tum est" (Et in-cli-na-to ca-pi-

pp

rall *Adagio (sotto voce)*

te, tra-di-dit spi-ri-tum). "Con-sum-ma-tum est."

ppp

Seventh Word: "Pater, in manus tuas"

Th. Dubois

(adapted)

Adagio

pp Pa-ter, in ma-nus tu-as com-men-do spi-ri-tum me-um,

pp

rall

Pa-ter, in ma-nus tu-as com-mendo spi-ri-tum me-um.

Adoramus te Christe

190 a

Th. Dubois

Adagio
pp

Ad - o - ra - mus te Chri - ste, et be - ne - di - ci - mus ti - bi:

rall *a tempo*

Ad - o - ra - mus te Chri - ste, et be - ne - di - ci - mus ti - bi:

rall *sotto voce*
pp

qui - a per sanctam crucem tu - am red - e - mi - sti mun - dum. Ad - o - ra - mus te

Largo (sotto voce)
ppp

Chri - ste, et be - ne - di - ci - mus ti - bi, Ad - o - ra - mus te Chri - ste.



Adoramus te

Motet for four-part Chorus

G. P. da Palestrina

Edited by N. A. M.

Lento

pp

Ad - o - ra - mus te Chri - ste: et be - ne - di -

pp

rall

Piu Vivo

tu - am

- ci - mus ti - bi; qui - a per san - ctam cru - cem tu - am red -

tu - am red -

tu - am red -

sotto voce

pp

- e - mi - sti mun - dum; qui pas - sus es pro no - bis;

pp

Do - mi - ne, Do - mi - ne, mi - se - re - re no - bis.

Do - mi - ne, Do - mi - ne, mi - se - re - re no - bis.

Ecce lignum Crucis

At the uncovering of the Cross

Celebrant

From the Vatican Graduale



Chorus



Sung three times, in successively higher keys.

The following *Improperia* is sung during the adoration of the cross.

Popule meus

Vittoria

Full text added by N.A.M.

Adagio



First Chorus

Second Chorus

3. A - gi - os o Thé - os. 4. San - ctus De - us.

First Chorus

Second Chorus

First Chorus

5. A - gi - os I - schy - ros. 6. San - ctus for - tis. 7. A - gi - os A -

tha - na - tos, e - le - i - son i - - mas. 8. San - ctus im - mor - tá -

mi - se - re - re no - bis.
- - lis, mi - se - re - re no - bis.
mi - se - re - re no - bis.
mi - se - re - re no - bis.

Christus factus est

Pietro A. Yon
(written expressly for the
St. Gregory Hymnal)

190

Lento

pp

Chri - stus fá-ctus est pro no - bis o - bé - di - ens

pp

us - que ad mor - tem, ^(1^a nocte) o - bé - di - ens us-que ad ^(2^a nocte) mor - tem au - tem cru - - _(additur)

^(Tertia nocte additur) ex-al-ta-vit il - lum

mor - tem. Propter quod et De - us, ex-al-tá-vit il - - lum,
- - cis.

allarg.

et de-dit il-li no - men, quod est su-per o-mne no - - - men.

After the blessing of the Font the following order is observed: (A) The Litany of the Saints is sung (B) The Kyrie follows (Chant or figured music without organ) then the "Gloria" is intoned (C) the choir beginning with "Et in terra pax" (with organ accompaniment). The Epistle is sung after which the "Alleluia" (D) is intoned. This is sung three times in successively higher keys by the celebrant, unaccompanied, and each time is repeated by the choir in the same key as taken by the celebrant (with accompaniment, if preferred).

(D)

Al - le - lú - ia.

(E) The choir proceeds

Con - fi - té - mi - ni Do - mi - no, quó - ni - am bo - nus:

quó - ni - am in sæ - cu - lum mi - se - ri - cór - di - a e - jus.

(F)

Lau - da - te Dó - mi - num ó - mnes gen - tes: et col - lau - da - te e - um ó - mnes po - pu - li.

Quóniam confirmata est super nos misericórdia e - jus: Et véritas Dómini manet in æ - té - r - num.

The Gospel response is then sung; Credo and Offertory are omitted.

Ⓒ Preface follows with usual responses, after which the *Sanctus* and *Benedictus* are sung. The "Agnus Dei" is not sung, but after the Communion the choir proceeds with the following Antiphon and Psalm:

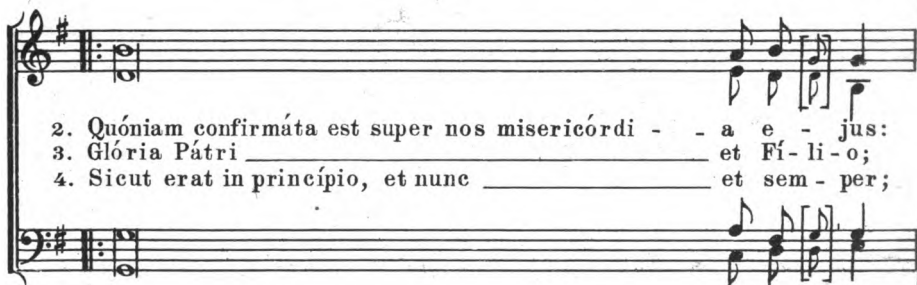
Ⓗ Sixth Tone



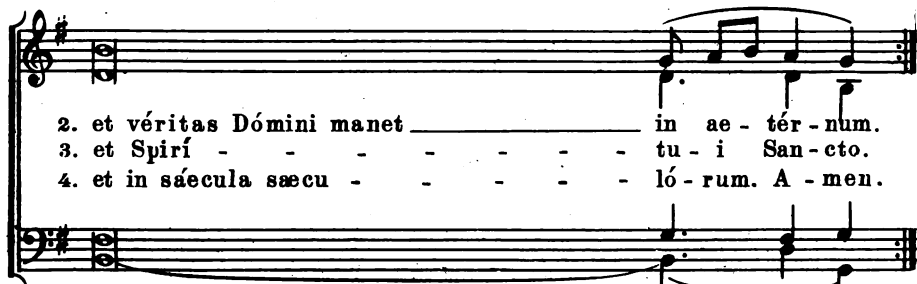
Al - le - lú - ia, Al - le - lú - ia, Al - le - lú - ia.



1. Lau-dá - te Dó-mi-num ó-mnes gen-tes; lau-dá-te e-um ó-mnes pó-pu-li.



2. Quóniam confirmáta est super nos misericórdi - - a e - jus:
 3. Glória Patri _____ et Fí-li-o;
 4. Sicut erat in princípío, et nunc _____ et sem - per;



2. et vérítas Dómini manet _____ in ae - tér-num.
 3. et Spírí - - - - - tu - i San-cto.
 4. et in saécula saecu - - - - - ló - rum. A - men.

Alleluia (H) is repeated; then choir proceeds immediately with the Antiphon "Vespere." (I)

(I)

Cel. Choir

Vé - spe - re au - tem sá - ba - ti * quae lu - cé - scit

in pri - ma sab - ba - ti, Vé - nit Ma - rí - a Mag - da - lé - ne,

et ál - te - ra Ma - rí - a, vi - dé - re se - púl - crum, al - le - lu - ia.

To Magnificat No. 216 After the Magnificat the Antiphon "Vespere" (I) is repeated, the celebrant then sings "Dominus Vobiscum" with proper choir response, then after a short oration and another "Dominus" the deacon sings the Paschal "Ite Missa Est" (J) the choir responding in the manner indicated (K).

(J)

I - té mis - sa est, al - le - lú - ia, al - le - lú - ia.

(K) Choir

De - o grá - ti - as, al - le - lú - ia, al - le - lú - ia.

EASTERTIDE

O filii et filiae

19

Jean Tisserand (d. 1494)

Traditional Melody

Chanters

Chorus: Al-le-lú-ia, al-le-lú-ia, al-le-lú-ia.

1. O fí-li-i et fi-li-ae
2. Et ma-ne pri-ma sab-ba-ti,

Rex coe-lés-tis, Rex glo-ri-ae Mor-te sur-réx- it ho-di-e. Al-le-lu-ia.
Ad ó-sti-um mo-nu-mén-ti Ac-ces-sé-runt di-scí-pu-li.

- | | |
|---|--|
| <p>3. Alleluia, Alleluia, Alleluia.
Et María Magdalene,
Et Jacóbi, et Salóme
Venérunt corpus ungere. Alleluia.</p> | <p>4. Alleluia, Alleluia, Alleluia.
In ál-bis séd-ens An-gel-us
Prædixit muliér-ibus
In Gallíæa est Dó-mi-nus. Alleluia.</p> |
| <p>5. Alleluia, Alleluia, Alleluia.
Et Joá-nnes Apóstol-us
Cucúrrit Pé-tro cí-tius,
Monu-mén-to vé-nit pri-us. Alleluia.</p> | <p>6. Alleluia, Alleluia, Alleluia.
Discípulis a-stan-tibus,
In mé-dio sté-tit Ch-ris-tus,
Dí-cens: Pax vób-is ó-m-ni-bus. Alleluia.</p> |
| <p>7. Alleluia, Alleluia, Alleluia.
Post-quam au-dí-vit Dí-dy-mus
Quia sur-réx-erat Je-sus,
Re-mánsit fí-de dú-bius. Alleluia.</p> | <p>8. Alleluia, Alleluia, Alleluia.
Ví-de Thó-ma, ví-de lá-tus,
Ví-de pé-des, ví-de má-nus,
Nó-li é-ss-e ín-créd-u-lus. Alleluia.</p> |
| <p>9. Alleluia, Alleluia, Alleluia.
Quan-do Thó-mas Ch-ris-ti lá-tus,
Pé-des ví-dit at-que má-nus,
Dí-xit: Tu es De-us mé-us. Alleluia.</p> | <p>10. Alleluia, Alleluia, Alleluia.
Beá-ti qui non ví-de-runt,
Et fír-mi-ter cre-dí-de-runt,
Vít-am ætér-nam ha-bé-bunt. Alleluia.</p> |
| <p>11. Alleluia, Alleluia, Alleluia.
In hoc fés-to san-ctís-si-mo
Sít laus et jú-bi-lá-tio,
Be-ne-dí-cá-mus Dó-mi-no. Alleluia.</p> | <p>12. Alleluia, Alleluia, Alleluia.
De quí-bus nos hu-mí-lis-si-mas
Devó-tas at-que dé-bi-tas
De-o dí-cá-mus Grá-ti-as. Alleluia.</p> |

Victimae Paschali laudes

Sequence for Easter

First mode transposed

Vatican Graduale

1. Vic-ti-mae Pa-schá-li láu-des im-mó-lent Chri-sti-a - ni.

2. A-gnus re-dé-mit o-ves: Chri-stus in-no-cens Pa-tri re-con-cil-i-a -
3. Mors et vi-ta du-él-lo con-fli-xe-ro mi-rán-do: dux vi-tæ mor-tu-

vit pec-ca-tó-res. 4. Dic no-bis Ma-ri-a, quid vi-di-sti in vi-ta?
us, re-gnat-vi-vus. 6. An-gé-li-cos te-stes, su-da-ri-um, et ve-stes.

5. Se-púl-crum Chri-sti vi-ven-tis, et glo-ri-am vi-di re-sur-gen-tis.
7. Sur-ré-xit Chri-stus spes me-a: prae-ce-det su-os in Gal-li-lae-am.

8. Sci-mus Chri-stum sur-re-xis-se a mor-tu-is ve-re: tu no-bis



Concordi Laetitia

197

Sixth mode



3. Quam concéntu pářili
Chori laudant cóelici,
Et nos cum coeléstibus,
Novum melos pángimus;
Virgo Maria.

4. O Regína Vírginum,
Votis fave súpplicum,
Et post mortis stádium,
Vitae cónfer práemium:
Virgo Maria.

5. Gloriosa Trinitas,
Indivisa Unitas,
Ob Mariæ merita,
Nos sálva per saecula:
Virgo Maria.

PENTECOST

Veni Sancte Spiritus

Sequence for Pentecost

S. Webbe (1740-1816)

Moderato

mf

1. Ve - ni San - cte Spi - ri - tus, Et e - mit - te coe - li - tus
 2. Con - so - la - tor o - pti - me, Dul - cis hos - pes a - ni - mae,

mf

Lu - cis tu - æ ra - di - um. Ve - ni pa - ter pau - pe - rum, Ve - ni, da - tor
 Dul - ce re - fri - ge - ri - um. In la - bo - re re - qui - es, In æ - stu tem -

After last verse

mú - ne - rum, Ve - ni lu - men cor - di - um.
 pe - ri - es, In fle - tu so - la - ti - um. A - men. Al - le - lu - ia,

3. O lux beatissima,
 Reple cordis intima
 Tuorum fidelium -
 Sine tuo numine,
 Nihil est in homine,
 Nihil est innoxium.

4. Lava quod est sordidum,
 Riga quod est aridum,
 Sana quod est saucium -
 Flecte quod est rigidum,
 Fove quod est frigidum,
 Rege quod est devium.

5. Da tuis fidelibus,
 In te confidentibus;
 Sacrum septenarium.
 Da virtutis meritum,
 Da salutis exitum,
 Da perenne gaudium.
 Amen. Alleluia.

Veni Creator Spiritus

Invocation to the Holy Ghost

Nicola A. Montani

Moderato

mf

1. Ve - ni Cre - á - tor Spí - ri - tus, Men - tes tu -
 2. Qui dí - ce - ris Pa - rá - cli - tus, Al - tis - si -

mf

ó - rum ví - si - ta: Im - ple su - pér - na grá - ti -
 mi dó - num Dé - i, Fons vi - vus, i - gnis, cá - ri -

After last verse

a, Quæ tu cre - á - sti, pe - cto - ra.
 tas, Et spi - ri - tá - lis ún - eti - o. A - men.

3. Tu septifórmis múnere,
 Dígitus Patérnæ dexteræ,
 Tu rite promissum Patris,
 Sermóne ditans gúttura.

4. Accénde lumen sénsibus,
 Infúnde amórem córdibus,
 Infirma nostri cóporis
 Virtúte firmans pèrpeti.

5. Hostem repellas lóngius,
 Pacémque dones prótinus:
 Ductóre sic te prævio,
 Vitémus omne nóxium.

6. Per te sciámus q̃a Patrem,
 Noscámus atque Fílium,
 Teque utriúsque Spíritum
 Credámus omni témpore.

7. Deo Patri sit glória,
 Et Fílio qui a mórtuis
 Surréxit, ac Paráclito,
 In sæculórum sæcula. Amen.

Veni, Creator Spiritus

Secundum usum recentiorem

Eighth Mode

M. M. ♩ = 144

Vatican Graduale

1. Ve - ni Cre - á - tor Spí - ri - tus,
2. Qui dí - ce - - ris Pa - - rá - cli - tus;

Mén - tes tu - ó - rum vi - si - ta:
Al - tís - si - mi dó - num De - i,

Im - ple su - pér - na gra - ti - a Quæ tu
Fons ví - vus, i - gnis, cá - ri - tas, Et spi -

cre - á - sti, pe - ctó - ra. A - - men.
ri - tá - lis un - cti - o.

Text given at 199a

THE BLESSED VIRGIN
Ave Maria

200 a

Salutatio Angelica
Gregorian

First Mode (transposed)

pp
A - ve Ma - ri - a,* grá - ti - a plé - na; Dó - mi - nus té - cum,
pp
be - ne - dí - cta tu in mu - li - é - ri - bus,
rall
et be - ne - dí - ctus frú - ctus vén - tris tu - i, Je - sus.
San - cta Ma - ri - a, Má - ter De - i, o - ra pro no - bis pec -
rall
ca - tó - ri - bus, nunc et in ho - ra mōr - tis no - stræ. A - men.

200 b

Ave Maria

For unison, two or four part chorus

Jacques Arcadelt
 Revised and full text
 added by N. A. M.

*Andante**pp*

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

pp

te - cum, Do - mi - nus te - cum; Be - ne - di - cta tu,

be - ne - di - cta tu in mu - li - e - ri - bus, et be - ne - di - ctus

fru - ctus ven - tris tu - i, Je - sus. San - cta Ma - ri - a, Ma -

tu - i, Je - sus.

Slower

ter De - i, o - ra pro no - bis pec - ca - to - ri - bus,

nunc et in ho - ra mor - tis no - strae. A - men.

Ave Maria

200 c

César Franck
Rearranged for unison or
two part chorus by N. A. M.

Lento
sotto voce

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

te - cum, be - ne - di - cta tu in mu - li - e - ri - bus; Organ

cresc. accel.

et be-ne-di-ctus, et be-ne-di-ctus fru-ctus ven-tris tu-i,

rall Organ *Slower*

Je - sus. San-cta Ma - ri - a, Ma - ter

cresc. allung.

De - i, o-ra pro no-bis pec-ca-to-ri-bus, nunc et in

ho - ra mor-tis no - strae. A - men. A - men.

Ave Maris Stella

201 a

First Mode (transposed)
optional keys

Vatican Antiphonale

with
changed
to 4

pp

A - ve má - ris sté - la, Dé - i Má - ter al - ma,

After last stanza

At - que sem - per Vir - go, Fe - lix coe - li por - ta. A - men.

2. Súmens íllud Ave
Gabrielis ore,
Fúnda nos in pace,
Mútans Hérvæ nómen.

4. Mónstra te esse mátrém,
Súmat per te préces,
Qui pro nobis natus,
Túlit ésse túus.

6. Vítam præsta puram,
Ita para tutum:
Ut vidéntes Jesum,
Sémpet collætémur.

3. Sólve víncla réis,
Prófer lúmen caécis
Mála nóstra pélle,
Bóna cúnta póscé.

5. Vírgo singuláris,
Inter ómnes mitis,
Nos cúlpis solútos,
Mítes fac et castos.

7. Sit laus Déo Pátri,
Summo Chrístó decus,
Spirítui Sancto,
Tribus honor unus. Amen.

201 b

Ave Maris Stella

For unison chorus

Balthasar Florence

Andante religioso

p A - ve Ma - ris stel - la, De - i

p

Ma - ter al - ma, At - que sem - per Vir -

go, Fe - lix coe - li por - ta. A - men.

After last verse

201 c

Ave Maris Stella

J. Mohr.

Con moto

p A - ve Ma - ris stel - la, De - i Ma - ter

p

al - ma, At - que sem - per Vir - go,

Fe - lix coe - li por - ta. A - - - men.

After last verse

For additional stanzas see No. 201a

Ave Maris Stella

201 d

Edv. Grieg
Adapted for two part chorus
by N. A. M.

Con moto

A - ve Ma - ris stel - la, De - i Ma - ter

Organ

al - ma, At - que sem - per Vir - go, Fe - lix coe - li

accel

por - ta. *rall*
Organ

% dolce
pp 2. Su - mens il - lud

A - ve, Ga - bri - e - lis o - re, Fun - da nos in

ff pa - ce, Mu - - tans He - vae no - - men.

ff Organ *rall*

ppp *%* After last stanza

The last stanza is begun at the sign *%*

A - - men.

Alma Redemptoris Mater

202

Antiphon sung from the Saturday before the first Sunday in Advent to the Second Vespers Feast of the Purification inclusive.

Ch. Gounod

Arr. for two or
four part chorus by N. A. M.

Andante moderato

pp

Al - ma Re - dem - ptó - ris Ma - ter, quae pér - vi - a

pp

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both are in B-flat major (two flats). The tempo is marked 'Andante moderato'. The first staff begins with a piano piano (pp) dynamic. The lyrics 'Al - ma Re - dem - ptó - ris Ma - ter, quae pér - vi - a' are written below the staves.

coe - li por - ta ma - nes. Et stel - la ma - ris, suc - cur - re ca - dén - ti

This system contains the next two staves. The lyrics 'coe - li por - ta ma - nes. Et stel - la ma - ris, suc - cur - re ca - dén - ti' are written below the staves. The music continues with various dynamics and articulations.

sur - ge - re qui cu - rat po - pu - lo, suc - cur - re, suc - cur - re ca - den - ti

This system contains the next two staves. The lyrics 'sur - ge - re qui cu - rat po - pu - lo, suc - cur - re, suc - cur - re ca - den - ti' are written below the staves. The music continues with various dynamics and articulations.

sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - i - sti, na -

This system contains the final two staves of the musical score. The lyrics 'sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - i - sti, na -' are written below the staves. The music concludes with a final cadence.

tu - ra mi - rán - te, tu - um san - ctum Ge - ni - tó - rem:

Tempo I

Vir - go pri - us ac po - ste - ri - us, Ga - bri - e - lis ab - o - re

su - mens il - lud A - ve pec - ca - to - rum

mi - se - re - re, pec - ca - to - rum mi - se - re - re.

Celebrant:- Angelus Dómini nuntiávit María.

Choir Response:- Et concépit de Spíritu Sancto.

After Advent.

Cel.:- Post Partum Virgo invioláta permansísti.

Choir:- Dei Génitrix intercède pro nobis

Ave, Regina Coelorum

203

For Unison or Two-part Chorus of Equal Voices

(From February Second until Holy Thursday)

Nicola A. Montani

Andante con moto

p A - ve, Re - gi - na coe - lo - rum, A - ve, Do - mi - na.

The first system of the musical score is written for two parts (Soprano and Bass) in G major (one sharp). It begins with a piano (*p*) dynamic. The melody is in a simple, homophonic style, with the lyrics 'A - ve, Re - gi - na coe - lo - rum, A - ve, Do - mi - na.' written below the notes.

An - ge - lo - rum: Sal - ve ra - dix, sal - ve por - ta,

The second system continues the melody. The lyrics are 'An - ge - lo - rum: Sal - ve ra - dix, sal - ve por - ta,'. The musical notation includes various rests and ties to maintain the flow of the melody.

Ex qua mun - do lux est or - ta: Gau - de Vir - go

Ped.

The third system continues the melody. The lyrics are 'Ex qua mun - do lux est or - ta: Gau - de Vir - go'. A 'Ped.' (pedal point) instruction is written below the bass line at the end of the system.

glo - ri - o - sa, Su - per o - mnes spe - ci - o - sa:

Man.

The fourth system concludes the piece. The lyrics are 'glo - ri - o - sa, Su - per o - mnes spe - ci - o - sa:'. The system ends with a 'Man.' (Mancina) instruction, indicating a final chord or a short ending.

rall

Va-le, o val-de de - co-ra, Et pro no-bis Christum ex-o-ra.

Cel: Dignáre me laudáre te Virgo sacráta.

Choir: Da mihi virtútem cóntra hóstes tuos.

204

Regina Coeli

From Compline, Holy Saturday, to None, Saturday within the octave of Pentecost.

Antonio-Lotti (1687 1740)

Revised and edited for two
or four part chorus by N.A.M.

Allegro moderato

Re - gi - na coe - li lae - ta - re, al - le - lu - ia, lae -

accel

f

Ped.

Poco meno

ta - re al - le - lu - ia: Qui - a quem me - ru - i - sti por -

ff

Piu vivo

ta-re, al-le-lu-ia, al-le-lu-ia, Re-sur-rex-it

Piu vivo

si-cut di-xit. Al-le-lu-ia, al-le-lu-ia.

Lento o-ra pro no-bis, *rall*
O-ra pro no-bis, pro no-bis De-um.

Piu mosso Al-le-lu-ia, al-le-lu-ia, *allarg.* al-le-lu-ia.

V. Gaude et laetare Virgo Maria, allelúia.

B. Quia surrexit Dóminus vere, allelúia.

Salve Regina

Fr. Schubert

Revised and edited by N. A. M.

Moderato assai

p Sal-ve, Re-gi-na, Ma-ter mi-ser-i-cor-di-ae:

p Vi-ta, dul-ce-do, et spes no-stra, sal-ve,

allarg. *a tempo* *p* et spes no-stra sal-ve. *f* Ad te cla-ma-mus, ex-su-les, fi-li-i

rall *a tempo* *rall* He-vae. Ad te sus-pi-ra-mus, ge-men-tes et flentes in

allarg. *Vivo* hac la-cri-má-rum val-le. E-ia er-go, Ad-vo-cá-ta

allarg. molto.

nó - stra, il - los tu - os mi - se - ri - cor - des o - cu - los ad

nos con - ver - te. Et Je - sum, be - ne - di - ctum fru - ctum ven - tris tu - i,

allarg. molto

ven - tris tu - i, no - bis post hoc ex - si - li - um o - sten - de. O *pp*

Slower

cle - mens; O pi - a; O dul - cis Vir - go Ma - ri - a. O

rall

cle - mens; O pi - a; O dul - cis Vir - go Ma - ri - a.

V. Ora pro nobis sancta Dei Genitrix.

R. Ut digni efficiámur promissionibus Christi.

O Sanctissima, O piissima

*Moderato*Traditional Melody
Sicilian

p

1. O San - ctis - si - ma, O pi - is - si - ma; Dul - cis
2. Tu so - la - ti - um Et re - fu - gi - um, Vir - go

cresc

pp

Vir - go Ma - ri - a! Ma - ter a - ma - ta,
Ma - ter Ma - ri - a! Quid - quid o - pta - mus,

In - te - me - ra - ta, O - ra, O - ra pro no - bis.
Per te spe - ra - mus; O - ra, O - ra pro no - bis.

3. Ecce debiles,
Perquam flebiles,
Salva nos, Maria!
Tolle languores,
Sana dolores,
Ora, ora pro nobis.

4. Virgo respice,
Mater, aspice,
Audi nos, Maria!
Tu medicinam,
Portas divinam;
Ora, ora pro nobis.

Regina coeli, Jubila

207

Moderato
Chanters

Tutti Traditional Melody 1584 Chanters

1. Re-gi-na coe-li, ju-bi-la, Gau-de, Ma-ri - a! Jam
2. Quam di-gna ter-ris gi-gne-re, Gau-de, Ma-ri - a! Vi-

p

Tutti

pul-sa ce-dunt nu-bi-la.
vis re-sur-get fu-ne-re.

3. Sunt fracta mortis spicula,
Gaude Maria!
Jesu jacet mors subdita.
Alleluia!
Laetare, O Maria!

4. Acerbitas solatium,
Gaude Maria!
Luctus redonat gaudium.
Alleluia!
Laetare, O Maria!

5. Turbata sputis lumina,
Gaude Maria!
Phœbea vincunt fulgura.
Alleluia!
Laetare, O Maria!

6. Manum pedumque vulnera,
Gaude Maria!
Sunt gratiarum flumina.
Alleluia!
Laetare, O Maria!

7. Transversa ligni robora
Gaude Maria!
Sunt sceptræ regni fulgida.
Alleluia!
Laetare, O Maria!

8. Lucet arundo purpura,
Gaude Maria!
Ut fulva terræ viscera.
Alleluia!
Laetare, O Maria!

9. Catena, clavi, lancea,
Gaude Maria!
Triumphus sunt insignia.
Alleluia!
Laetare, O Maria!

10. Ergo, Maria plaudito,
Gaude Maria!
Clientibus succurrito.
Alleluia!
Laetare, O Maria!

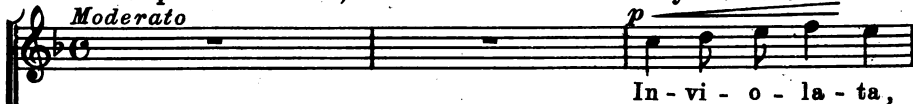
Inviolata

Antiphon B.V.M.

Ch. Gounod
Arranged for two part chorus
by N. A. M.

Voice I (Soprano or Tenor)

Moderato



Voice II (Alto or Bass)



al - ma Chri - sti ca - ris - si - ma: sus - ci - pe,

sus - ci - pe pi - a lau - dum prae - co - ni - a. Te nunc fla - gi -

tant de - vo - ta cor - da et o - ra: No - stra ut

Voices

Organ

pu - ra pe - cto - ra sint et cor - po - ra Tu - a per pre -

ca - ta dul - ci - so - na. Tu - a per pre -

p

ca-ta, pre - ca - ta dul - ci - so - na. No - bis con -

ce - das ve - ni - am per sæ - cu - la O be -

ni - gna! O Re - gi - na!

O Ma - ri - a! Quæ

cresc. so - la in - vi - o - la - ta per - man - si - sti. *dim* *p*

Salve Mater Misericordiæ

Fifth Mode

Gregorian



p Sál-ve má-ter mi-se-ri-cór-di-æ, Má-ter Dé-i,



et má-ter vé-ni-æ, Má-ter spé-i, et má-ter grá-ti-æ,



Má-ter plé-na san-ctæ læ-ti-ti-æ; O Ma-ri-a!



1. Sal-ve dé-cus hu-ma-ni ge-ne-ris, Sal-ve Vir-go
2. Sal-ve fe-lix Vir-go pu-ér-pe-ra: Nam qui se-det

di-gni-or ce-te-ris, Quae vir-gi-nes o-mnes trans-gré-de-ris,
in Pa-tris dex-te-ra, Coe-lum re-gens, ter-ram et æ-the-ra,

Et ál-ti-us se-des in sú-pe-ris, O Ma-rí-a!
In-tra tu-a se clau-sit vis-ce-ra, O Ma-rí-a!

Repeat "Salve Mater" after each stanza

3. Te creávit Pater ingénitus,
Obumbrávit te Unigénitus,
Foecundávit te Sanctus Spiritus,
Tu es facta tota divínitus, O María!
Salve Mater, etc.
4. Te creávit Deus mirábilem,
Te respéxit ancíllam húmílem,
Te quesívit spónsam amábilem,
Tibi nunquam fecit consímilem, O María!
Salve Mater, etc.
5. Te beátam laudáre cúpiunt
Omnes justí, sed non sufficiunt;
Multas laudes de te concípiunt,
Sed in illis prorsus deficiunt, O María!
Salve Mater, etc.
6. Esto, Mater, nostrum solátium;
Nostrum esto, tu Virgo gáudium;
Et nos tandem post hoc exsílium,
Laetos junte choris coeléstium, O María!
Salve Mater, etc.

O Gloriosa Virginum (No. 1)

210 a

Unison Chorus

Melody from the "Harfe David"

Arr. by P. J. Van Damme

Moderato



1. O glo - ri - o - sa Vir - gi - num, Sub - lí - mis in - ter
2. Quod He - va tri - stis áb - stu - lit, Tu réd - dis al - mo



sí - de - ra, Qui te cre - á - vit par - vu - lum La -
ger - mi - ne: In - trent ut as - tra fle - bi - les, Coe -



cten - te nu - tris u - be - re. A - - - men.
li re - clu - dis car - di - nes.

3. Tu regis alti jánua,
Et aula lucis fúlgida:
Vitam dátam per Vírginem
Géntes redéptae pláudite.

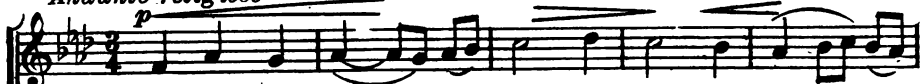
4. Jésu tibi sit glória
Qui nátus es de Vírgine
Cum Patre et almo Spíritu,
In sempitérna saécula. Amen.

O Gloriosa Virginum (No. 2)

Unison or two-part chorus

F. de La Tombelle

Arr. by N. A. M.

Andante religioso

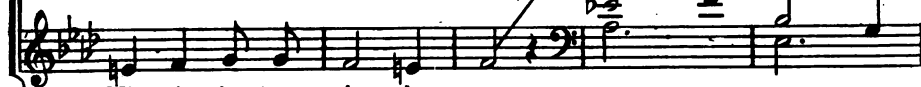
1. O glo - ri - o - sa Vir - gi - num, Su - bli - mis
 2. Quod He - va tri - stis ab - stu - lit, Tu red - dis



1. O glo - ri - o - sa Vir - gi - num, su -
 2. Quod He - va tri - stis ab - stu - lit, Tu



- in - ter si - de - ra, Qui te cre - a - vit
 al - mo ger - mi - ne: In - trent ut as - tra



- bli - mis in - ter si - de - ra,
 red - dis al - mo ger - mi - ne:



- par - vu - lum La - cten - te nu - tris u - be -
 fle - bi - les, Coe - li re - clu - dis car - di -

*After last verse*

- re. A - men, A - men, A - men.
 nes.



Salve Regina Coelitum

Unison, two or three part chorus, equal voices
or four part unequal

Traditional Melody
Arr. by P. J. Van Damme

Devoto

1. Sal - ve Re - gi - na coe - li - tum, O Ma -
2. Ma - ter mi - se - ri - cor - di - ae, O Ma -

ri - al Sors u - ni - ca ter - ri - ge - num, O Ma -
ri - al Dul - cis pa - rens cle - men - ti - ae, O Ma -

ri - a! 1-8. Ju - bi - la - te, Che - ru - bim, Ex - sul - ta - te,
ri - a!

Se - ra-phem! Con - so - nan - te per - pe - tim: Sal - ve,

Sal - ve, Sal - ve Re - gi - na.

3. Tu vitæ lux, fons gratiæ,
 O Maria!
 Causa nostræ lætitiæ,
 O Maria!
 Jubilate, etc.

5. Ad te clamamus exsules,
 O Maria!
 Te nos rogamus supplices,
 O Maria!
 Jubilate, etc.

7. Eia ergo nos respice;
 O Maria!
 Servos tuos ne despice.
 O Maria!
 Jubilate, etc.

4. Spes nostra, salve, Domina,
 O Maria!
 Exstingue nostra crimina!
 O Maria!
 Jubilate, etc.

6. Audi nos Evæ filios,
 O Maria!
 In te sperantes miseros.
 O Maria!
 Jubilate, etc.

8. Convertite tuos oculos,
 O Maria!
 Ad nos in hoc exilio.
 O Maria!
 Jubilate, etc.

Tota Pulchra Es, Maria

Motet for unison or two-part chorus

212

Balthasar-Florence

Liturgically arranged by N.A.M.

Andante moderato

p To - ta pul - chra es, Ma - ri - a, et

p

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both staves begin with a piano (*p*) dynamic marking. The melody is in G major, with a key signature of one sharp (F#). The tempo is marked *Andante moderato*.

ma-cu-la o-ri-gi-na-lis non est in te. Tu glo-ri-a Je-

f

This system contains the next two staves. The melody continues with a crescendo leading to a forte (*f*) dynamic marking. The lyrics are "ma-cu-la o-ri-gi-na-lis non est in te. Tu glo-ri-a Je-".

cresc ru-sa-lem. Tu læ-ti-ti-a Is-ra-el. Tu ho-no-ri-fi-cen-ti-a

This system contains the next two staves. The melody continues with a crescendo (*cresc*) dynamic marking. The lyrics are "ru-sa-lem. Tu læ-ti-ti-a Is-ra-el. Tu ho-no-ri-fi-cen-ti-a".

po - pu-li no-stri: tu ad-vo-ca - ta pec-ca-to -

This system contains the final two staves of the musical score. The melody continues with a crescendo. The lyrics are "po - pu-li no-stri: tu ad-vo-ca - ta pec-ca-to -".

Chorus
Slower

Organ

rum. *pp* *pp* O Ma - ri - a! Vir-go pru-den-tis-si-ma,

The first system of the musical score. The organ part is in the upper staff, and the vocal part is in the lower staff. The organ part begins with a treble clef and a key signature of one flat. The vocal part begins with a bass clef and a key signature of one flat. The organ part has a dynamic marking of *pp* and a tempo marking of *Slower*. The vocal part has a dynamic marking of *pp* and a tempo marking of *Slower*. The lyrics are "rum. O Ma - ri - a! Vir-go pru-den-tis-si-ma,".

Ma-ter cle-men-tis-si-ma, O - ra pro no - bis, O Ma -

The second system of the musical score. The organ part is in the upper staff, and the vocal part is in the lower staff. The organ part has a dynamic marking of *pp* and a tempo marking of *Slower*. The vocal part has a dynamic marking of *pp* and a tempo marking of *Slower*. The lyrics are "Ma-ter cle-men-tis-si-ma, O - ra pro no - bis, O Ma -".

ri - a! O - ra pro no - bis ad Do - mi-num

The third system of the musical score. The organ part is in the upper staff, and the vocal part is in the lower staff. The organ part has a dynamic marking of *pp* and a tempo marking of *Slower*. The vocal part has a dynamic marking of *pp* and a tempo marking of *Slower*. The lyrics are "ri - a! O - ra pro no - bis ad Do - mi-num".

Je - sum Chri - stum; Ad Do-mi-num Je-sum Chri - - stum.

The fourth system of the musical score. The organ part is in the upper staff, and the vocal part is in the lower staff. The organ part has a dynamic marking of *pp* and a tempo marking of *allarg*. The vocal part has a dynamic marking of *pp* and a tempo marking of *allarg*. The lyrics are "Je - sum Chri - stum; Ad Do-mi-num Je-sum Chri - - stum.".

Sub Tuum Præsidium (No. 1) 213 a

Motet for two-part chorus

M. Haller

$\text{♩} = 58$

mf Sub tu-um præ-si-di-um con-fu-gi-mus, san-cta De-i

mf

Ped.

Ge-ni-trix, no-stras de-pre-ca-ti-o-nes ne de-spi-ci-as in

mf

Man. Ped.

ne-ces-si-ta-ti-bus no-stris: sed a pe-ri-cu-lis cun-ctis

mf

Ped.

li-be-ra nos, li-be-ra nos, sem-per, Vir-go glo-ri-

Ped. Man.

o - sa, et be-ne-di - cta, Do-mi-na no - stra, Me-di-

a-trix no - stra, ad-vo-ca-ta no - stra, tu-o Fi-li-

Man.

o nos re-can-si-li-a, tu-o Fi-li-o nos co-men-

da, tu-o Fi-li-o nos re-præ-sen - - - ta.

Ped.

Sub tuum Præsidium (No. 2.) 213 b

Usually sung before the Litany of the Blessed Virgin and before the "Nunc Dimittis."

Antiphon

Seventh Mode

Gregorian



Sub tú-um præ-sí-di-um con-fú-gi-mus,* Sán-cta De-i Gé-ni-trix:



nó-stras de-pre-ca-ti-ó-nes ne de-spi-ci-as in ne-ces-si-tá-ti-bus:



sed a per-í-cu-lis cun-ctis lí-be-ra nos sem - per,



Vir-go glo-ri-o-sa et be - ne - dí - cta. Al - le - lú - ia.

Litany of the Blessed Virgin

Litaniae Lauretanæ
Unison or two part chorus

Nicola A. Montani

Moderately fast

(a) Ky-ri-e e-lé-ison. (b) Chri-ste e-lé-ison. (c) Ky-ri-e e-lé-ison. →

Chanters

1. Pa - - ter de cœ - lis De - us, →
2. Fi - li Re - dém - ptor mun - di De - us,
3. Spi - - ri - tus San - cte De - us,
4. San - cta Tri - ni - tas u - nus De - us,

Piu Vivo (alla breve)

Chanters

Chorus

5. San - cta Ma - ri - a, o - ra pro no - bis. →
7. San - cta Vir - go Vir - gi - num, o - ra pro no - bis.
9. Ma - ter di - ví - nœ grâ - ti - œ, o - ra pro no - bis.
11. Ma - ter cas - tîs - si - ma, o - ra pro no - bis.
13. Ma - ter in - te - me - rá - ta, o - ra pro no - bis.
15. Ma - ter ad - mi - rá - bi - lis, o - ra pro no - bis.
17. Ma - ter Cre - a - tó - ris, o - ra pro no - bis.




④ Chri - ste au - di nos. ⑤ Chri - ste ex - au - di nos.

Chorus



1. mi - se - ré - re na - bis.
 2. mi - se - ré - re no - bis.
 3. mi - se - ré - re no - bis.
 4. mi - se - ré - re no - bis.

Chanters Chorus



6. San - cta De - i Gé - ni - trix, o - ra pro no - bis.
 8. Ma - ter Chri - sti, o - ra pro no - bis.
 10. Ma - ter pu - rís - si - ma, o - ra pro no - bis.
 12. Ma - ter in - vi - o - lá - ta, o - ra pro no - bis.
 14. Ma - ter a - má - bi - lis, o - ra pro no - bis.
 16. Ma - ter bo - ni con - si - li - i, o - ra pro no - bis.
 18. Ma - ter Sal - va - tó - ris, o - ra pro no - bis.

Chanters Chorus

19. Vir-go pru-den - tís-si-ma, o-ra pro no-bis. →
 21. Vir-go prae-di - cán - da, o-ra pro no-bis.
 23. Vir - go , cle - mens, o-ra pro no-bis.
 25. Spé-cu-lum jus - tí-ti-æ, o-ra pro no-bis.
 27. Cau-sa no-stræ læ - tí-ti-æ, o-ra pro no-bis.
 29. Vas ho-no - rá-bi-le, o-ra pro no-bis.
 31. Ro - sa mý-sti-ca, o-ra pro no-bis.
 33. Tur - ris e - búr-ne-a, o-ra pro no-bis.
 35. Fœe - de-ris ar - ca, o-ra pro no-bis.
 37. Stel-la ma-tu - tí - na, o-ra pro no-bis.

Chanters Chorus

39. Re-fú-gi-um pec-ca - tó - rum, o-ra pro no-bis. →
 41. Au-xí-li-um Chri-sti-a - nó - rum, o-ra pro no-bis.
 43. Re-gí - na Pa-tri-ar - chá - rum, o-ra pro no-bis.
 45. Re-gí - na A-po-sto - ló - rum, o-ra pro no-bis.
 47. Re-gí - na Con-fes - só - rum, o-ra pro no-bis.

Chanters Chorus

The first system of musical notation shows two staves. The top staff is for the Chanters, with a treble clef and a key signature of two flats (B-flat and E-flat). The bottom staff is for the Chorus, with a bass clef and the same key signature. The music is written in a style typical of early 20th-century liturgical music, with many tied notes and a slow, solemn tempo.

20. Vir-go ve-ne-rán-da, o-ra pro no-bis.
 22. Vir-go po-tens, o-ra pro no-bis.
 24. Vir-go fi-dé-lis, o-ra pro no-bis.
 26. Se-des sa-pi-én-ti-æ, o-ra pro no-bis.
 28. Vas spi-ri-tu-á-le, o-ra pro no-bis.
 30. Vas in-signe de-vo-tió-nis, o-ra pro no-bis.
 32. Tur-ris Da-ví-di-ca, o-ra pro no-bis.
 34. Do-mus áu-ra-a, o-ra pro no-bis.
 36. Já-nu-a coe-li, o-ra pro no-bis.
 38. Sa-lus in-fir-mó-rum, o-ra pro no-bis.

Chanters Chorus

The second system of musical notation continues the previous one, with the same two staves for Chanters and Chorus. The notation is consistent with the first system, maintaining the same key signature and melodic lines.

40. Con-so-lá-trix af-fli-ctó-rum, o-ra pro no-bis.
 42. Re-gí-na An-ge-ló-rum, o-ra pro no-bis.
 44. Re-gí-na Pro-phe-tá-rum, o-ra pro no-bis.
 46. Re-gí-na Már-ty-rum, o-ra pro no-bis.
 48. Re-gí-na Vír-gi-num, o-ra pro no-bis.

Chanters Chorus

49. Re - gi - na San-ctó - rum ó - mni - um, o-ra pro no-bis.
 50. Re - gi-na'si-ne la-be o-ri-gi-ná-li concep-ta, o-ra pro no-bis.
 51. Re - gi-na Sa-cra-tís-si-mi Ro-sá - ri - i, o-ra pro no-bis.
 52. Re - gi - na Pa - cis, o-ra pro no-bis.

Chanters Chorus

53 A-gnus De-i, qui tol-lis pec-ca-ta mun-di; Par-ce no-bis Do-mi-ne.
 54. A-gnus De-i, qui tol-lis pec-ca-ta mun-di; Ex - aú-di nos Do-mi-ne.

Chanters Tutti

55. A-gnus De-i qui tollis peccata mun-di mi-se - re-re no - bis.

K. Ora pro nobis Sancta Dei Génitrix.
 R. Ut digni efficiámur promissionibus Christi.

Veni Sponsa Christi

for two part chorus

Nicola A. Montani

Lento

p Va - ni spon - sa Chri - sti, Ve - ni

p

spon - sa Chri - - sti ac - ci - pe co -

cresc

ro - - nam, quam ti - bi Do - mi - nus prae - pa - ra -

rall

vit, prae - pa - ra - vit in æ - ter - - num.

Magnificat

Eighth Psalm Tone (Solemnis)

Gregorian

The first system of musical notation features a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with rests indicated by vertical stems without flags.

1. Ma - gní - fi - cat*

2. Et ex - sul - távit spi - ri - tus mé - us:*→

3. Qui - a re - spexit humilitatem an - cil - lae su - æ:*

4. Qui - a fe - cit mihi ma - gna qui pó-tens est:*

5. Et mi - se - ricórdia ejus a
 progéni - e in pro - gé-ni-es.*

6. Fe - cit po - téntiam in brá - chi - o sú - o:*

7. De - pó - su - it po - - tén - tes de sé - de,*

8. E - su - ri - éntes im - plé - vit bo - nis*

9. Sus - cé - pit Israel pú - e - rum sú - um:*

10. Sic - ut lo - cútus est ad pa - tres no - stros:*

11. Gló - ri - a Pá - tri, et Fí - li - o , *

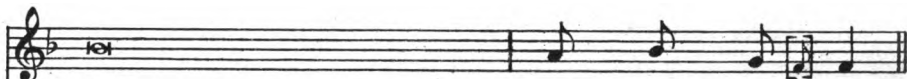
12. Sic - ut e - rat in princípío, et nunc, et sem - per,*

(This mediant is omitted)
in first line

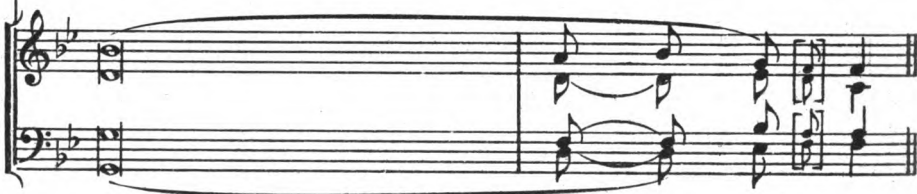
The second system continues the musical setting with two staves. The top staff uses a treble clef and the bottom staff uses a bass clef, both maintaining the one-flat key signature. The notation includes various note values and rests, concluding with double bar lines.

For the alternate verses the following falso bordone arrangement by Ciro Grassi may be used. (For two part chorus (or three part) equal voices.)

2.	Et exsultávit	spí - ri - tus	me - us: *
4.	Quia fecit mihi magna	qui po - tens	est: *
6.	Fecit poténtiam in	brá - chi - o	su - o: *
8.	Esuriéntes	im - plé - vit	bo - nis, *
10.	Sicut locútus est ad	pa - tres	no - stros, *
12.	Sicut erat in princípio	et uunc, et	sem - per, *



1. ánima mé - a Dó-mi-num
2. in Deo salu - - - tá - ri me - o .
3. ecce enim ex hoc beátam me dicent
omnes gene - ra - ti - ó - nes .
4. et sanctum no - men e - jus .
5. timén - - - ti - bus e - um .
6. dispérsit supérbos mente cor - dis su - i .
7. et exal - - - tá - vit hú-mi-les .
8. et dívites dimí - - - sit in - á - nes .
9. recordátus misericóř di - æ su - æ .
10. Ábraham, et sémini e - - - jus in sáe-cu-la .
11. et Spirí - - - tu - i Sán - cto .
12. et in sáecula sáecul - - - ló - rum. A - men .



2. in Deo salu - - - tá - ri me - o .
4. et sanctum no - men e - jus .
6. dispérsit supérbos mente cor - dis su - i .
8. et dívites dimísit in - - - á - nes .
10. Abraham, et sémini e - jus in sáe - cu - la .
12. et in sáecula sáecu - - - ló - rum. A - men .



CEREMONY MUSIC.
Motets for Reception, Profession etc.

Regnum Mundi

for two part chorus

Nicola A. Montani

Andante religioso

mf Re-gnum mun-di, Re-gnum mun-di et omnem or-na-tam

The first system of the musical score for 'Regnum Mundi'. It features two staves, treble and bass, with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'Andante religioso'. The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are 'Re-gnum mun-di, Re-gnum mun-di et omnem or-na-tam'.

sae-cu-li, con-tem-psi pro-pter a-mo-rem Do-mi-ni

The second system of the musical score. The melody continues in the treble staff, with the bass staff providing accompaniment. The lyrics are 'sae-cu-li, con-tem-psi pro-pter a-mo-rem Do-mi-ni'.

rall Piu Vivo
no-stri, Je-su Chri-sti. Quem vi-di

The third system of the musical score. It includes a 'rall' (rallentando) marking and a 'Piu Vivo' (faster) marking. The melody is in the treble staff, and the bass staff provides accompaniment. The lyrics are 'no-stri, Je-su Chri-sti. Quem vi-di'.

quem a-ma-vi, in quem cre-di-di quem di-le-xi.

The fourth system of the musical score. It includes a 'Ped.' (pedal) marking and a 'Fine' marking. The melody is in the treble staff, and the bass staff provides accompaniment. The lyrics are 'quem a-ma-vi, in quem cre-di-di quem di-le-xi.'

Repeat from S "Quem vidi"
to Ps., then to C "Elegi"

Ps. 44.) E-ruc-tá - vit cor meum vérbum bó-num: dico ego ópera me-a Re-gi.

E-le-gi ab-je-cta es - se, in do-mo Do-mi - no

me - i, Je - su Chri - sti.

Repeat "Quem vidi" to Fine

Gló-ri - a Patri et Fi - li - o Et Spi - rí - tu - i San - cto.

RESPONSES

- V. Kyrie eleison. R. Christi eleison. V. Pater noster.
 V. Etne nos inducas in tentationem. R. Sed libera nos a malo
 V. Manda Deus etc. R. Confirma hoc Deus quod operátus es in eis.
 V. Salvas fac etc. R. Deus meus sperántes in te.
 V. Esto nobis etc. R. A facie inimíci.
 V. Nihil proficiat etc. V. Et Filius iniquitátis non appónat nocére nobis.
 V. Ora pro nobis etc. R. Ut dignae efficiántur promissionibus Christi.
 V. Domine exaudi etc. R. Et clamor meus ad te véniat.
 V. Dominus etc. R. Et cum Spiritu tuo.
 V. Domine Deus virtutem, converte nos. R. Et osténde fáciem tuam et salvi e-
 rimus.

Suscipe Domine

(St. Ignatius)

for two part chorus

Nicola A. Montani

Lento

pp

Sus-ci-pe Do-mi-ne, u-ni-ver-sam li-ber-ta-tem

pp

me-am, Ac-ci-pe me-mo-ri-am in-tel-le-ctum at-que vo-lun-

Poco piu vivo

ta-tem o-mnem. Quid quid ha-be-o

id

vel pos-si-de-o mi-hi lar-gi-tus es

ti - bi to - tum re - sti - tu - o, ac tu - ae pror - sus

(S)
(Alto)
id ti - bi to - tum re - sti - tu - o, ac tu - ae pror - sus

rall

vo - lun - ta - te tra - do gu - ber - nan - dum.

Moderato

A - mo - rem tu - i so - lum cum gra - ti - a

p
Ped.

tu - a mi - hi do - nes et di - ves sum sa - tis

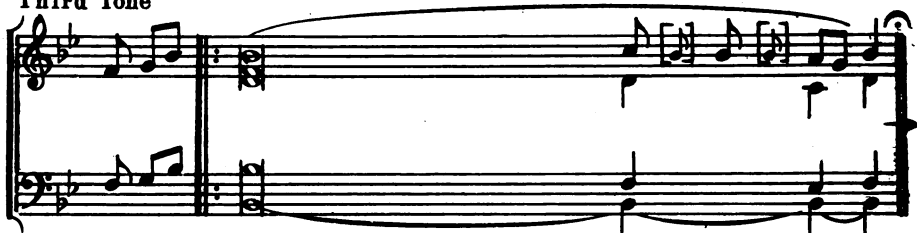
p

nec a - li - ud quid quam ul - tra po - sco.

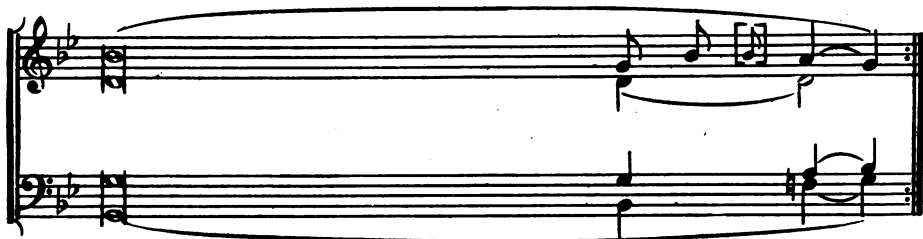
p

CEREMONY MUSIC ETC.
Conserva me Domine
 Psalm 15

Third Tone



1. Con-sér - va me, Dómine, quóniam spe - rá - vi in te.→
2. Sanctis, qui sunt in - ter - ra e - jus,
3. Multiplicatæ sunt infirmi - tá - tes e - ó - rum.
4. Non congregábo conventícula
eórum de san-guí - ni-bus.
5. Dóminus pars hæreditátis
meæ, et cá-li - cis me - i:
6. Funes cecidérunt mihi in præ - cla - ris,
7. Benedícam Dóminum, qui tribuit
mihi in - tel - léc-tum:
8. Providébam Dóminum in
conspéctu me - o sem-per:
9. Própter hoc lætátum est cor
meum et exsultávit lin - gua me - a:
10. Quóniam non derelínques
ánimam me-am in in-fér-no:
11. Notas mihi fecisti vias vitæ,
adimplébis me lætitia cum vul - tu tu - o:
12. Gloria Pa - tri et Fi-li - o,
13. Sicut erat in princípio, et nunc, et sem-per,



1. Dixi Dómino: Deus meus es tu, quóniam
bonórum meórum non e - ges.
2. mirificávit ómnes voluntátes meas in e - is.
3. postea accelle - - - ra - vé - runt.
4. nec memor ero nóminum eórum per lábi - a me - a.
5. tu es, qui restítues haereditátem me - am mi - hi.
6. étenim hæréditas mea praecla - - ra est mi - hi.
7. insuper et usque ad noctem increpuérunt
me re - nes me - i..
8. quóniam adéxtris est mihi, ne com - mó - ve - ar.
9. ínsuper et caro mea requié - - acet in spe.
10. nec dabis sánctum tuum videre corru - pti - ó - nem.
11. delectatiónes in délixtera tua us - - que in - fi - nem.
12. et Spirítu - - - i San - cto.
13. et in saécula saeculó - - - rum. A - men.

220 MUSIC FOR RECEPTION, VOW DAY, ETC.

Ecce Quam Bonum

for two part chorus

Psalm 132

Nicola A. Montani

Moderato

1. 3. } Ec - ce quam bo - num, et quam ju - cun - dum,
5. 7. }
9. 11. }
(2)

rall *Fine*
ha - bi - ta - re - fra - tres in u - num.

2. Sic - ut un - guen - tum in ca - pi - te
6. Quo - ni - am il - lic man - da - vit Do - mi - nus
10. Sic - ut e - rat in prin - ci - pi - o,

allarg.

quod de - scen - dit in bar-bam, bar - bam
be - ne - di - cti - o - nem et vi - tam us - que in
et nunc, et sem - per, et in sae - cu - la sae - cu -

Repeat from "Ecce" to

Aa - - ron. 4. Quod de - scen - dit in
sae - cu - lum. 8. Glo - ri - a
lo - rum. A - men.

o - ram ves - ti - men - ti e - jus: sic - ut ros
Pa - tri, et Fi - li - o, et Spi -

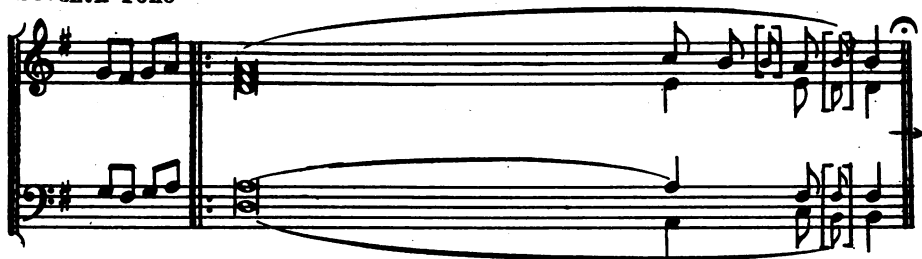
Repeat "Ecce" to

Her - mon, qui de - scen - dit in mon - te Si - on.
ri - tu - i San - - cto.

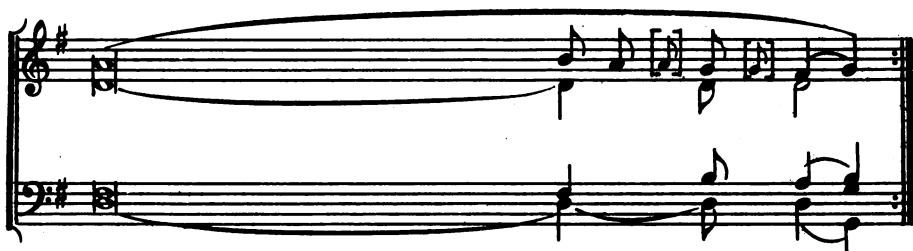
Quam dilecta tabernacula tua

Psalm 83

Seventh Tone



1. Quam di - lécta tabernácula tua, Dómi - ne vir - tu - tum!→
2. Cor meum, et ca - ro me - a
3. Etenim passer invénit si - bi do - mum:
4. Altária tua, Dómi - - ne vir - tú - tum:
5. Beati, qui hábitant in domo tu - a, Do-mi-ne:
6. Beátus vir, cujus est au - xi - li - um abs te:
7. Étenim benedictiónem dabit
legislátor, ibunt de virtúte in vir - tú - tem:
8. Dómine, Deus virtútum exáudi
orati - ó - nem me - am:
9. Protéctor nóster, á - spi - ce, De - us:
10. Quia melior est dies una in á - tri - is tu - ia,
11. Elégi abjéctus esse in dómo De - i me - i:
12. Quia misericórdiam, et veritátem dí - li - git De - us:
13. Non privábit bónis eos, qui ámbu -
lant in in - no - cén - ti - a:
14. Gloria Pa - tri et Fi - li - o,
15. Sicut erat in princípío, et nunc, et sem - per,



1. concupiscit, et deficit anima mea in á-tri-a Dó-mi-ni.
2. exsultavérunt in De-um vi - vum.
3. et turtur nidum sibi, ut ponat pul-los su - os.
4. Rex meus, et De - us me - us.
5. in saecula saecu - - - - - ló-rum lau-dá-bunt te.
6. ascensiónes in corde suo dispósuit,
in valle lacrimárum, in lo - co quem pó-su-it.
7. videbitur Deus de - - - - - ó - rum in Si-on.
8. áuribus percipe, Dé - us Já - cob.
9. et respice fáciem Chri-sti tu - i:
10. _____ sú - per míl-li - a.
11. magis quam habitáre in taberná -
culis pec - ca - tó - rum.
12. grátiam et glóriam da - bit Dó-mi-nus.
13. Domine virtutum, beátus homo, qui spé-rat in te.
14. et Spi - - - - - rí - tu - i San - cto.
15. et in saecula saecu - - - - - ló-rum. A - men.

CEREMONY MUSIC ETC.

Quae est ista

Two part or unison chorus

Traditional Italian Chorale

Arr. by N. A. Montani

Moderato

Quae est is - ta, quae est is - ta, quae a - scen - dit de de -

The first system of musical notation for the two-part chorus. It features a treble and bass staff in G major (one sharp) and 4/4 time. The tempo is marked 'Moderato'. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. The lyrics 'Quae est is - ta, quae est is - ta, quae a - scen - dit de de -' are written below the staves.

ser - to; de - li - ci - is af - flu - ens

The second system of musical notation. The melody continues with quarter notes D5, E5, and F5, followed by a half note G5. The bass line continues with quarter notes D2, E2, and F2, followed by a half note G2. The lyrics 'ser - to; de - li - ci - is af - flu - ens' are written below the staves.

e - nix - a su - per di - le - ctum su - um? To - ta pul - chra

The third system of musical notation. The melody continues with quarter notes G5, A5, and B5, followed by a half note C6. The bass line continues with quarter notes G2, A2, and B2, followed by a half note C3. The lyrics 'e - nix - a su - per di - le - ctum su - um? To - ta pul - chra' are written below the staves.

es, a - mi - ca me - a, su - a - vis et de - co - ra.

The fourth system of musical notation. The melody continues with quarter notes D6, E6, and F6, followed by a half note G6. The bass line continues with quarter notes D2, E2, and F2, followed by a half note G2. The lyrics 'es, a - mi - ca me - a, su - a - vis et de - co - ra.' are written below the staves.

Vé - ni de Li - ba - no spon - sa me - a

rall
Ve - ni de Li - ba - no ve - ni co - ro - na - be - ris.

Tu gloria Jerusalem

223

Unison or four part chorus

(For additional Ceremony Music see Magnificat; Hymns in honor of the Blessed Virgin, Motets in honor of the E. Sacrament, Te Deum etc.)

Cesar Franck

Adapted from the Motet "Quae est ista"

Andante religioso
Tu glo - ri - a Je - ru - sa - lem; tu lae -

ti - ti - a Is - ra - el; tu ho - no - ri - fi - cen - ti - a

Slower



po - pu - li no - stri. Ma - ri - a Do - mi - na - re



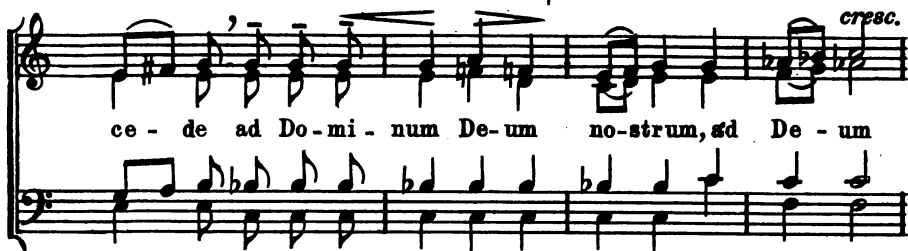
no - stri tu et Fi - li - us tu - us. In - ter -

rall



ce - de ad Do - mi - num De - um no - strum, in - ter -

cresc.



ce - de ad Do - mi - num De - um no - strum, ad De - um

allarg.



no - strum, ad Do - mi - num De - um no - strum.

MUSIC FOR FORTY HOURS' ADORATION

Musical Programme

AT THE EXPOSITION

1. *MASS*, after which the Blessed Sacrament is incensed.
2. * *PROCESSION* during which the "Pange Lingua" is sung; after the procession the
3. "*TANTUM ERGO*" is sung, and the Blessed Sacrament is incensed. The "Panem de coelo, etc.," is omitted.
4. *THE LITANY OF THE SAINTS* is chanted. 224
5. *PSALM LXIX*, "Deus in adjutorium etc.," is intoned, then sung alternately by the clergy or choir, after which the celebrant, still kneeling, sings the versicles "Salvos fac, etc." After the "Domine, exaudi orationem meam," the celebrant rises and sings the prescribed orations.

MISSA PRO PACE

On the second day of the Devotion the "Missa pro pace" (mass for peace) is offered on a side altar, and the color of the vestments is violet, unless a feast of higher rank occurs prohibiting the use of this color. (See Manual of Forty Hours' Adoration pub. by Ecclesiastical Review, Phila., Pa.)

AT THE REPOSITION

1. *MASS*, after which is sung the
2. *LITANY* with Psalm LXIX and the versicles "Salvos fac, etc.," down to "Dominus Vobiscum" (exclusive,) after which the Blessed Sacrament is incensed.
3. * *PROCESSION* during which the "Pange Lingua" is sung. After the procession when the Blessed Sacrament has been placed on the altar, the
4. "*TANTUM ERGO*" is sung, and at the "Genitori" the Blessed Sacrament is incensed. The "Panem de coelo" is intoned and the celebrant rises and sings the
5. *ORATIONS*; Benediction follows.

* In case the Procession does not take place the "Pange Lingua" cannot be omitted.

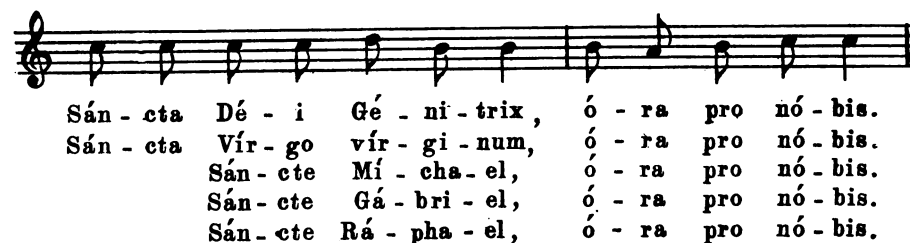
Pange Lingua; (see No. 241)

The Litany of the Saints

According to the Vatican Graduale

Sung on Holy Saturday, The Rogation Days, Forty Hours' Adoration.

Chanters





Sáncte Páule,
 Sáncte Andréa,
 * Sáncte Jacóbe,
 Sáncte Joánnēs,
 * Sáncte Thóma,
 * Sáncte Jacóbe,
 * Sáncte Philippe,
 * Sáncte Bartholomæe, } óra pro nobis.
 * Sáncte Mathæe,
 * Sáncte Símon,
 * Sáncte Thaddæe,
 * Sáncte Mathía,
 * Sáncte Bárnaba,
 * Sáncte Lúca,
 * Sáncte Márce,
 Omnes sancti Apóstoli et
 Evangelístæ, oráte.
 Omnes sancti Discípuli Dó-
 mini, oráte.
 * Omnes sancti Innocéntes, oráte.
 Sáncte Stéphanē,
 Sáncte Laurénti,
 Sáncte Vincénti,
 * Sáncti Fabiáne et Sebastíane, oráte.
 * Sáncti Joánnēs et Páule, oráte.
 * Sáncti Cósma et Damíane, oráte.
 * Sáncti Gervási et Protási, oráte.
 Omnes sancti Mártýres, oráte.
 Sáncte Silvéster, óra.

Sáncte Gregóri,
 * Sáncte Ambrósi,
 Sáncte Augustíne,
 * Sáncte Hierónyme,
 * Sáncte Martíne,
 * Sáncte Nicolæ, } óra pro nobis.
 Omnes sancti Pontífices et
 Confessóres, oráte pro nobis.
 Omnes sancti Doctóres, oráte.
 Sáncte Antóni,
 Sáncte Benedicte,
 * Sáncte Bernárde, } óra pro nobis
 Sáncte Domínice,
 Sáncte Francísce,
 Omnes sancti Sacerdótes et
 Levítæ, oráte.
 Omnes sancti Mónachi et Ere-
 mítæ, oráte.
 Sáncta María Magdaléna,
 Sáncta Agatha,
 * Sáncta Lúcia,
 Sáncta Agnes, } óra pro nobis.
 Sáncta Cæcília,
 * Sáncta Catharína,
 Sáncta Anastásia,
 Omnes sanctæ Virgines et
 Víduæ, oráte.
 Omnes Sáncti et Sánctæ Déi,
 intercédite pro nobis.

* Note: Omitted on Holy Saturday.



Pro-pí-ti-us é-sto, pár-ce nó-bis Dó-mi-ne.

Pro-pí-ti-us é-sto, ex-aú-di nos Dó-mi-ne.

Ab o-mni ma-lo, lí-be-ra nos Dó-mi-ne.

Ab ómni peccáto,

* Ab íra túa,

* A subitánea et improvisa mórte,

* Ab insídiis diaboli,

* Ab íra, et ódio, et ómni mála voluntáte,

* A spíritu fornicatiónis,

* A fúlgnore et tempestáte,

* A flagélllo terræmótus,

* A péste, fáme, et bello,

A mórte perpétua,

Per mystérium sánc-tæ incarnatiónis túæ,

Per advéntum túum,

Per nativitátem túam,

Per baptísmum et sánc-tum jejúnium túum,

Per crúcem et passióem túam,

Per mórtem et sepultúram túam,

Per sánc-tam resurrecciónem túam,

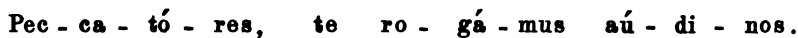
Per admirábilem ascensióem túam,

Per advéntum Spírítus Sánti Parácliti,

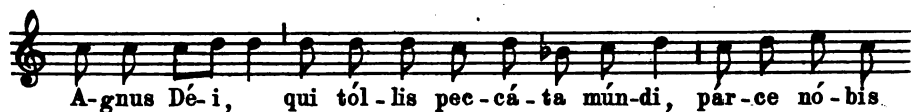
In díe judícii,

} libera nos Domine.

* Omitted on Holy Saturday

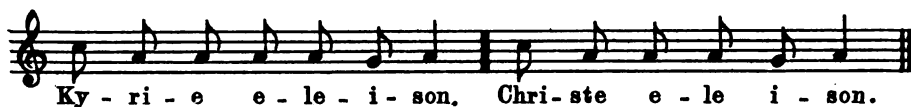


te rogamus audi nos.



On Holy Saturday the "Kyrie" of the Mass is begun at this point.

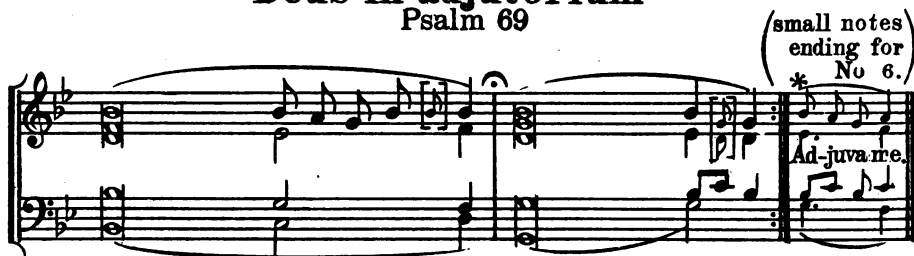
Forty Hours etc. chanters proceed.



Deus in adiutorium

Psalm 69

225



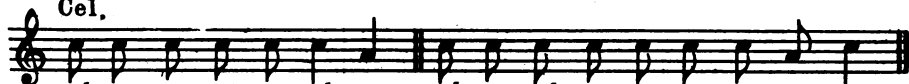
(small notes
ending for
No 6.)

Ad-juva-me.

1. Deus in adjutó-
rium mé-um in-tén - de: 1. Dómine ad ad-
juvándum me
fe- stí - na .
2. Confundántur et re-ve-re-án - tur, 2. qui quérunt á-
nimam mé - am .
3. Avertántur re-
trósum, et e-ru-bé - scant, 3. qui vólunt
mihî ma - la .
4. Avertántur
státim e-ru-be-scén - tes, 4. qui dicunt
mihî: Éuge, é-u-ge .
5. Exsúltent et
laeténtur in
te ómnes qui quérunt te: 5. et dicant sém-
per: Magnifi-
cétur Dómi-
nus: qui dili-
gunt salutáre tu - um. (* see above)
6. Ego vero e - gé-nus et páuper sum: 6. Deus (ád-ju-va me.)
7. Adjútor meus
et libera-tor me-us es tu: 7. Dómine ne mo-ré - ris .
8. Glória Pa-tri et Fí-li-o, 8. et Spirítui Sán-cto .
9. Sicut erat in
príncipio, et nunc, et sém - per, 9. et in sœcula
sœculórum A - men .

RESPONSES

Cel.



1. Sál-vos fac sér-vos tú-os, Dé-us mé-us, spe-rán-tes in te.

All other responses end in the following manner except



2. V. Esto nobis Domine turris fortitudinis.

R. A facie inimici.

3. V. Nihil proficiat inimicus in nobis.

R. Et filius iniquitatis non apponat nocere nobis.

4. V. Domine non secundum peccata nostra facias nobis.

R. Neque secundum iniquitates nostras retribuas nobis.

5. V. Oremus pro Pontifice nostro N.

R. Dominus conservet eum, et vivificet eum, et beatum faciat eum in terra; et non tradat eum in animam inimicorum ejus.

6. V. Oremus pro benefactoribus nostris.

R. Retribuere dignare Domine, omnibus nobis bona facientibus, propter nomen tuum, vitam aeternam. Amen.

7. V. Oremus pro fidelibus defunctis.

R. Requiem aeternam dona eis Domine; et lux perpetua luceat eis.

8. V. Requiescant in pace.

R. Amen.

9. V. Pro fratribus nostris absentibus.

R. Salvos fac servos tuos, Deus meus, sperantes in te. (see No. 1)

10. V. Mitte eis Domine auxilium de sancto.

R. Et de Sion tuere eos.

11. V. Domine exaudi orationem meam.

R. Et clamor meus ad te veniat.

12. V. Dominus vobiscum.

R. Et cum spiritu tuo.

PRAYERS

13. V. Per omnia saecula saeculorum. R. Amen.

14. V. Dominus vobiscum.

R. Et cum spiritu tuo.

15. V. Exaudiat nos omnipotens et misericors Dominus.

R. (Et custodiat nos semper.) Amen.

16. V. Fidelium animae etc.

R. Amen.

THE BLESSED SACRAMENT
Motets for Benediction*

226 a

O Salutaris Hostia (No. 1)
(Verbum Supernum Prodiens)

S. Webbe (1740-1816)

Lento

1. O sa - lu - ta - ris ho - sti - a, Quæ coe - li pan - dis
2. U - ni tri - no - que Do - mi - no Sit sem - pi - ter - na

The first system of the musical score for 'O Salutaris Hostia'. It features a treble and bass staff in G major (one sharp). The tempo is marked 'Lento'. The first line of music is marked with a piano 'p' dynamic. The lyrics are written below the staves, with two parts: '1. O sa - lu - ta - ris ho - sti - a, Quæ coe - li pan - dis' and '2. U - ni tri - no - que Do - mi - no Sit sem - pi - ter - na'. The music consists of eighth and sixteenth notes, with some rests.

o - sti - um; Bel - la pre - munt ho - sti - li - a, Da
glo - ri - a, Qui vi - tam si - ne ter - mi - no No -

The second system of the musical score. It continues the melody from the first system. The lyrics are 'o - sti - um; Bel - la pre - munt ho - sti - li - a, Da' and 'glo - ri - a, Qui vi - tam si - ne ter - mi - no No -'. The musical notation includes various note values and rests, maintaining the 'Lento' tempo.

ro - bur, fer au - xi - li - um.
bis do - net in - pa - tri - a. A men.

The third system of the musical score, concluding the piece. The lyrics are 'ro - bur, fer au - xi - li - um.' and 'bis do - net in - pa - tri - a. A men.'. The music ends with a double bar line and a final cadence. The tempo remains 'Lento'.

*NOTE: The custom in America is to sing an *O Salutaris* before the *Tantum Ergo*. One is at liberty to sing any appropriate Motet. The only music actually prescribed is the *Tantum Ergo*.

O Salutaris Hostia (No. 2)

Duguet (1780)

Moderato

1. O sa - lu - ta - ris ho - sti - a, Quæ coe - li pan - dis
2. U - ni tri - no - que Do - mi - no Sit sem - pi - ter - na

o - sti - um; Bel - la præ - munt ho - sti - li - a, Da
glo - ri - a, Qui vi - tam si - ne ter - mi - no No -

ro - bur, fer au - xi - li - um.
bis do - net in pa - tri - a. A - men.

O Salutaris Hostia (No. 3)
(Verbum Supernum Prodiens)

226 c

Gregorian

1. O sa - lu - tá - ris hó - sti - a, Quæ cóe - li pán - dis
2. U - ni tri - nó - que Dó - mi - no Sit sem - pi - tér - na

ó - sti - um; Bél - la pré - munt ho - stí - li - a,
gló - ri - a, Qui ví - tam si - ne tér - mi - no

Da ró - bur, fer au - xí - li - um. A - men.
No - bis do - net in pá - tri - a.

O Salutaris Hostia (No. 4)

Unison Chorus

J. Rheinberger

Abridged and arr. by N. A. M.

Andante

1. O sa - lu - tá - ris hó - sti - a, Quæ coe - li pan - dis
 2. U - ni tri - nó - que Dó - mi - no Sit sem - pi - tér - na

1
 ó - sti - um: Bé - la pre - munt ho - sti - li - a, Da - ro - bur,
 gló - ri - a, Qui ví - tam si - ne

fer au - xi - li - um. *Organ* 2. tér - mi - no No -

- bis dó - net in pá - tri - a. A - - men.

O Salutaris Hostia (No. 5)

For three-part chorus (S. S. A. or T. T. B.)

Balthasar Florence

Arr. by N. A. M.

Andante religioso

p



1. O sa - lu - ta - ris ho - sti - a ,
2. U - ni tri - no - que Do - mi - no

p

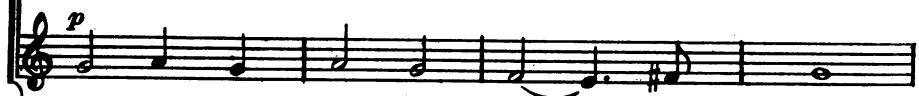


p



Quæ coe - li pan - dis o - sti - um:
Sit sem - pi - ter - na glo - ri - a ,

p



p



Bel - la pre - munt ho - sti - li - a ,
Qui vi - tam si - ne ter - mi - no

p



cresc. e rit.



Da ro - bur, fer au - xi - li - um.
No - bis do - net in pa - tri - a. A - men.

p



O Salutaris Hostia (No. 6)

Nicola A. Montani

Moderato

p

1. O sa-lu-ta-ris ho-sti-a, Quae
2. U-ni-tri-no-que Do-mi-no Sit

p

coe-li pan-dis o-sti-um: Bel-la pre-
sem-pi-ter-na glo-ri-a, Qui vi-tam

munt ho-sti-li-a, Da-ro-bur, fer-au-
si-ne ter-mi-no No-bis do-net in

xi-li-um. pa-tri-a. A-men.

O Salutaris Hostia (No. 7)

226 g

A. Werner

Andante

1. O sa - lu - ta - ris ho - sti - a,
2. U - ni tri - no - que Do - mi - no

The first system of the musical score, featuring a treble and bass staff in 3/4 time. The melody is in G major. The lyrics are written below the notes, with two parts: 1. O sa - lu - ta - ris ho - sti - a, and 2. U - ni tri - no - que Do - mi - no.

Quæ eæ - li pan - dis o - sti - um: Bel - la pre -
Sit sem - pi - ter - na glo - ri - a, Qui vi - tam

The second system of the musical score. The melody continues with the lyrics: Quæ eæ - li pan - dis o - sti - um: Bel - la pre - and Sit sem - pi - ter - na glo - ri - a, Qui vi - tam.

munt ho - sti - li - a, Da ro - bur,
si - ne ter - mi - no No - bis do -

The third system of the musical score. The melody continues with the lyrics: munt ho - sti - li - a, Da ro - bur, and si - ne ter - mi - no No - bis do -.

fer au - xi - li - um. A - - men.
net in pa - tri - a.

The fourth system of the musical score, concluding the piece. The melody continues with the lyrics: fer au - xi - li - um. A - - men. and net in pa - tri - a.

Adoro te devote (No. 1)

St. Thomas Aquinas 1227-1274

Fifth Mode

M.M. ♩ = 116

Gregorian

1. A-dó-ro te de-vó-te, la-tens Dé-i-tas, Quæ sub his fi-gú-ris
 2. Vi-sus, ta-ctus, gús-tus in te fal-li-tur, Sed au-dí-tu so-lo

ve-re lá-ti-tas: Ti-bi se cor me-um tó-tum súb-ji-cit,
 tu-to cré-di-tur: Cre-do quíd-quid dí-xit Dé-i Fí-li-us:

Qui-a te con-tem-plans to-tum dé-fi-cit.
 Nil hoc Ver-i-tá-tis ver-bo vé-ri-us. A-men.

3. In cruce latebat sóla Déitas,
 At hic látet simul et humanitas:
 Ambo tamen crédens, atque cónfítens,
 Péto quod petívit látro pónitens.
4. Plágas, sicut Thómas, non intúeor:
 Déum tamen méum te confíteor:
 Fac me tibi semper magis crédere,
 In te spem habére, te diligere.
5. O memoriále mórtis Dómini,
 Pánis vívus, vítam præstans hómini:
 Præsta mæe ménti de te vívere,
 Et te illi semper dúlce sápere.
6. Píe Pelicáne, Jésu Dómine,
 Me immúndum munda túo ságuine,
 Cujus úna stílla sálvum facere
 Tótum múndum quit ab ómni scélere.
7. Jésu, quem velátum nunc adspício,
 Oro fiat illud quod tam sítió:
 Ut, te reveláta cernens fácie,
 Vísu sim beátus túæ glóriæ. Amen.

Adoro te devote (No. 2)

227 b

Ch. Gounod
Arr. by N. A. M.

Lento

1. A - dó - ro te de - vo - te, la - tens De - i - tas,
2. Vi - sus, ta - ctus, gus - tus in te fal - li - tur,

Quae sub his fi - gu - ris ve - re la - ti - tas:
Sed au - di - tu so - lo tu - to cre - di - tur:

Ti - bi se cor me - um to - tum súb - ji - cit,
Cre - do quid - quid di - xit De - i Fí - li - us:

Qui - a te con - tem - plans to - tum de - fi - cit. A - men.
Nil hoc Ver - i - ta - tis ver - bo ve - ri - us.

Additional stanzas given on preceding page

O Esca Viatorum (No.1)

Heinrich Isaak (1493-1531)

Arr. by J. S. Bach

Largo

mf

1. O e - sca vi - a - to - rum, O pa - nis An - ge -
 2. O lym - pha, fons a - mo - ris, Qui pu - ro Sal - va -
 3. O Je - su, tu - um vul - tum, Quem co - li - mus oc -

mf

lo - rum, O man - na coe - li - tum: E -
 to - ris, E cor - de pro - flu - is; Te
 cul - tum Sub pa - nis spe - ci - e: Fac

su - ri - en - tes ci - ba, Dul - ce - di - ne non
 si - ti - en - tes po - ta, Hæc so - la no - stra
 ut, re - mo - to ve - lo, Post, li - be - ra in

rall

pri - va, Cor - da quæ ren - ti - um.
 vo - ta, His u - na suf - fi - cis.
 coe - lo, Cer - na - mus a - ci - e.

rall

O Esca Viatorum (No. 2)

For Unison or Two-Part Chorus Traditional Melody

Arr. by P. J. Van Damme

Moderato

1. O e-sca vi-a-to-rum, O pa-nis An-ge-
 2. O lym-pha fons a-mo-ris, Qui pu-ro Sal-va-
 3. O Je-su, tu-um vul-tum Quem có-li-mus oc-

lo-rum, O man-na coe-li-tum: E-su-ri-en-tes
 to-ris, E cor-de pro-flu-is; Te si-ti-en-tes
 cúl-tum Sub pa-nis spé-ci-e; Fac ut, re-mó-to

ci-ba, Dul-ce-di-ne non pri-va, Cor-da quæ-ren-ti-
 po-ta, Hæc so-la no-stra vo-ta, His u-na suf-fi-
 ve-lo, Post lí-be-ra in coe-lo, Cer-ná-mus a-ci-

um, Cor-da quæ-ren-ti-um.
 cis, His u-na suf-fi-cis. A-men.
 e, Cer-ná-mus a-ci-e.

Ped.

Panis Angelicus (No.1)

Sacris Solemniis

P. Meurers

Moderato *cresc*

p

1. Pa - nis an - ge - li - cus fit pa - nis ho - mi - num; Dat
 2. Te tri - na De - i - tas u - na - que po - sei - mus, Sic

p *cresc*

pa - nis coe - li - cus fi - gu - ris ter - mi - num: O
 nos tu vi - si - ta, sic - ut te co - li - mus: Per

mf res mi - ra - bi - lis! man - du - cat Do - mi - num
 tu - as se - mi - tas duc nos quo ten - di - mus,

mf

Pau - per, ser - vus, et hu - mi - lis.
 Ad lu - cem quam in - ha - bi - tas. A - men.

* Panis Angelicus (No. 2)

Unison, Two or Four-part Chorus

Andante religioso

Fr. Lambilotte

pp

1. Pa-nis an-ge-li-cus fit pa-nis ho-mi-num;
2. Te tri-na De-i-tas u-na-que po-sci-mus,

pp

p

Dat pa-nis coe-li-cus fi-gu-ris ter-mi-num:
Sic nos tu vi-si-ta, sic-ut te co-li-mus;

p

p

O res mi-ra-bi-lis! man-du-cat Do-mi-num Pau-per,
Per tu-as se-mi-tas duc nos quo ten-di-mus, Ad lu-

p

After last verse

ser-vus, et hu-mi-lis. A-men.
cem quam in-ha-bi-tas.

Sacris Solemniis

(Panis Angelicus)

For Unison Chorus

J. Mohr

Andante devoto

1. Sa-cris so-le-mni-is jum-cta sint gau-di-a, Et ex præ-cor-di-is
2. No-ctis re-co-li-tur coe-la no-vis-si-ma, Qua Christus cre-di-tur

sonent præco-ni-a; Re-ce-dant ve-te-ra, no-va sint o-mni-a,
a-gnum et a-zy-ma De-dis-se fra-tri-bus, jux-ta le-gi-ti-ma

After last verse
Cor-da, vo-ces et o-pe-ra. A-men.
Pri-scis in-dul-ta pa-tri-bus.

3. Post ágnum típícum, explétis épulis, 4. Dedit fragílíbus córporis férculum,
Corpus Dóminicum datum discípulis, Dedit et trístibus sánguínis póculum,
Sic totum ómnibus, quod totum síngulis, Dicens: Accípíte, quod trado vásculum,
Ejus fatémur mánibus. Omnes ex eo bíbite.
5. Sic sacrificium istud instituit, 6. Panis Angélicus fit panis hóminum;
Cujus officium commítteri vóluit Dat panis coelícus figúris términum;
Solis presbýteris, quibus sic cóngruit, O res mirábilis! mandúcat Dóminum
Ut sumant, et dent céteris. Pauper, servus, et húmilis.

7. Te trina Déitas unáque póscimus,
Sic nos tu vísita, sicut te cólimus:
Per tuas sémitas duc nos quo téndimus
Ad lucem quam inhábitas. Amen.

Ecce Panis Angelorum (No.1)

Lauda Sion

Andante religioso

Portuguese Melody

p Ec - ce pa - nis An - ge - lo - rum,
In fi - gu - ris prae - si - gna - tur,

cresc. Fa - ctus ci - bus vi - a - to - rum:
Cum I - sa - ac im - mo - la - tur,

p Ve - re pa - nis fi - li - o - rum,
A - gnus Pa - schae de - pu - ta - tur,

rall Non mit - ten - dus ca - ni - bus.
Da - tur man - na pa - tri - bus.

231 b

Ecce Panis Angelorum (No. 2)

Lauda Sion

Vatican Graduale

1. Ec - ce pá - nis An - ge - ló - rum,
2. In fi - gú - ris prae - si - gná - tur,

Fá - ctus ci - bus vi - a - tó - rum:
Cum I - sa - ac im - mo - lá - tur.

Vé - re pá - nis fi - li - ó - rum,
A - gnus Pa - schæ de - pu - tá - tur,

Non mit - ten - dus cá - ni - bus.
Da - tur man - na pá - tri - bus.

BONE PASTOR

3. Bo - ne Pa - stor, pa - nis ve - re,
4. Tu qui cún - cta scis et vá - les,

Je - su, nó - stri mi - se - ré - re: Tu nos pá -
Qui nos pa - scis hic mor - tá - les: Tu - os i -

sce, nos tu - é - re, Tu nos bó - na fac vi - dé - re
bi com - men - sá - les, Co - hæ - ré - des et so - dá - les

In ter - ra vi - vén - ti - um. A - men. Al - le - lú - ia.
Fac san - ctó - rum cí - vi - um.

Adoramus te, panem coelitum

For unison or two part chorus

Traditional Melody
harmonized by
P. J. Van Damme

Andante

p Ad-o-ra - mus te, pa-nem coe - li - tum, *Organ*

Ci-bum vi - tæ de-sur-sum prae-sti - tum. A - ve,

a - ve, a - ve, coe - li pa-nis vi - ne. Lau- *rall*

allarg. de-tur in æ - ter - num san-ctis-si-mum Sa-cra - men - tum.

Ave Verum Corpus (No.1)

Unison, two or four part chorus

Ch. Gounod

Liturgically arranged by N. A. M.

Lento

pp A - ve, a - ve ve - rum Cor - pus na - tum de Ma - ri - a

This system shows the first two staves of the musical score. The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking is 'Lento'. The first staff begins with a piano-piano (pp) dynamic. The lyrics 'A - ve, a - ve ve - rum Cor - pus na - tum de Ma - ri - a' are written below the staves.

pp Vir - gi - ne: Ve - re pas - sum, im - mo - la - tum,

This system continues the musical score. It begins with a piano-piano (pp) dynamic. The lyrics 'Vir - gi - ne: Ve - re pas - sum, im - mo - la - tum,' are written below the staves.

cresc im - mo - la - tum in cru - ce pro ho - mi - ne, in cru - ce pro

This system continues the musical score. It features a crescendo (cresc) marking. The lyrics 'im - mo - la - tum in cru - ce pro ho - mi - ne, in cru - ce pro' are written below the staves.

ho - mi - ne: Cu - jus la - tus per - fo - ra - tum

This system concludes the musical score. The lyrics 'ho - mi - ne: Cu - jus la - tus per - fo - ra - tum' are written below the staves.

allargando *a tempo*

flu- xit a - qua et san - gui- ne: *pp* E- sto no- bis

pp *rall* *pp*

præ- gu - sta- tum mor- tis in ex - a - mi - ne

p *p*

pp *cresc*

O Je- su dul- cis! O Je- su pi - e! O Je- su fi - li Ma-

pp

rall

ri - - æ, O Je- su fi - li Ma - ri - æ!

f *p*

Ave Verum Corpus (No. 2)

Unison, two or four part chorus

233 b

C. St. Saens

Liturgically arranged by N.A.M.

Andante religioso

pp

1. A - ve, a - ve ve - rum Cor - pus natum de Ma - ri - a Vir - gi - ne:
2. Ve - re pas - sum, im - mo - la - tum in cru - ce pro ho - mi - ne:

pp

3. Cu - jus la - tus per - fo - ra - tum flu - xit a - qua et san - gui - ne.

4. E - sto no - bis prae - gu - sta - tum mortis in ex - a - mi - ne:

pp

5. O Je - su dul - cis! O Je - su pi - e! O Je - su, Je -

su fi - - li Ma - ri - æ, fi - li Ma - ri - æ!

rall

ossia

rall

233 c

Ave Verum Corpus (No. 3)

W. A. Mozart

Arr. for unison, two or
four part chorus by N.A.M.

Adagio

Voices

Organ

pp

A - ve, a - ve ve - rum

Cor - pus na - tum de Ma - ri - a Vir - gi - ne:

Ve - re pas - sum im - mo - la - tum in cru -

cresc molto

im - mo - la - tum

ce,

cruc - ce, pro ho - mi - ne: *Organ*

Chorus

p Cu - jus la - tus per - fo - ra - tum

pp flu - xit a - qua et san - gui - ne: *Organ* *rall* E - sto *a tempo*

p no - bis prae - gu - sta - tum mor - - - tis in
E - sto no - bis prae - gu - sta - tum mor - tis in

f mor - - - tis, mor - - -
ex - a - mi - ne, mor - - - *ff* allarg.

Organ tis in ex - a - mi - ne. *Organ*
tis

Ave Verum Corpus (No. 4)

Alex. Guilmant

Adapted and arranged for unison, two
or four part chorus by N. A. M.

Andante moderato

pp A - ve, a - ve . ve - rum Cor - pus na - tum de Ma - ri - a

pp

mf Vir - gi - ne: Ve - re pas - sum, im - mo - la - tum in cru -

mf

Ped.

ce pro ho - mi - ne: *Organ* Cu - jus

Piu Vivo Chorus

cresc. molto la - tus per - fo - ra - tum flu - xit a - qua et san - gui - ne:

cresc

pp

E - sto no - bis prae - gu - sta - tum mor - tis in ex -

pp

rall *Organ* *Tempo I* *Chorus*

pp

a - mi - ne: O Je - su dul - cis! O Je - su

pp

cresc. poco a poco *allarg. molto*

pi - el O Je - su dul - cis! Je - su pi - el O Je - su

calando *Largo*

accel

fi - li Ma - ri - - - - - ae, fi - li Ma - ri - - - - - ae!

accel *Organ*

Ave Verum Corpus (No. 5)

Prosa antiqua usu recepta

Gregorian

Sixth Mode.

1. A - ve vé-rum Cór-pus ná-tum de Ma-rí-a Vír-gi-ne:
2. Ve - re pás-sum, im-mo-lá-tum in crú-ce pro hó-mi-ne:

3. Cu-jus la-tus per-fo-rá-tum flú-xit a -
4. E-sto no-bis præ-gu-stá-tum mór-tis

qua et sán-gui-ne. 5. O Je-su dul-cis!
in ex-á-mi-ne: 6. O Je-su pi-e!

7 O Je - su fi - li Ma - ri - æ.

O quam suavis est

Antiphon. (according to the Vatican Edition of the Antiphonale)
Sixth Mode

O - - quam su - a - vis est, Dó - -

- - mi - ne, spí - - ri - tus tú - us!

qui, ut dul - cé - di - nem tu - - am

in fi - li - os de - mon - strá - - res,

pa - ne su - a - vís - si - mo

de coe - lo prae - stí - to, e - su - ri - én -

tes re - ples bó - nis, fa - sti - di - ó - sos

dí - vi - tes di - mít - tens in - - á - nes, *rall*

O Sacrum Convivium

Motet

R. Remondi

Arr. for unison, two or
four part chorus by N.A.M.*Adagio (con espressione)*

pp

O sa-crum con-vi-vi-um! in quo Chri-stus su-mi-tur: re-

pp

co-li-tur me-mo-ri-a pas-si-o-nis e-jus, pas-si-

accel. e cresc. molto

mf

o-nis e-jus: Mens im-ple-tur gra-ti-a, mens im-ple-tur

mf

f *p*

gra-ti-a: et fu-tu-ræ glo-ri-æ no-bis pi-gnus

Piu Vivo *allarg.*

da-tur, Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

THE SACRED HEART

O Cor Jesu

Two part chorus

Don Lorenzo Perosi

Adagio

p O cor Je - su fla-grans a - mo - re no - -

p

This system contains the first two staves of music. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass staff begins with a bass clef and a 3/4 time signature. The accompaniment starts on a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. The lyrics 'O cor Je - su fla-grans a - mo - re no - -' are written below the treble staff. Dynamics include a piano (*p*) marking at the beginning and another *p* marking below the bass staff.

stri, O cor Je - su fla-grans a - mo - re

Ped. *Ped.*

This system contains the next two staves. The treble staff continues the melody with a half note D5, followed by quarter notes E5, F#5, and G5, then a half note A5. The bass staff continues the accompaniment with a half note D3, followed by quarter notes E3, F#3, and G3, then a half note A3. The lyrics 'stri, O cor Je - su fla-grans a - mo - re' are written below the treble staff. Pedal points are indicated by *Ped.* markings below the bass staff.

no - stri, in-flam-ma cor no-strum a - mo-re tu -

Ped.

This system contains the next two staves. The treble staff continues the melody with a half note B5, followed by quarter notes C6, D6, and E6, then a half note F#6. The bass staff continues the accompaniment with a half note B2, followed by quarter notes C3, D3, and E3, then a half note F#3. The lyrics 'no - stri, in-flam-ma cor no-strum a - mo-re tu -' are written below the treble staff. A pedal point is indicated by a *Ped.* marking below the bass staff.

rall

i, in-flam-ma cor no-strum a - mo-re tu - i

Ped. *Ped.*

This system contains the final two staves. The treble staff continues the melody with a half note G5, followed by quarter notes A5, B5, and C6, then a half note D6. The bass staff continues the accompaniment with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. The lyrics 'i, in-flam-ma cor no-strum a - mo-re tu - i' are written below the treble staff. A *rall* (rallentando) marking is placed above the treble staff. Pedal points are indicated by *Ped.* markings below the bass staff.

Cor Jesu, salus in te sperantium

Unison or two part chorus

W. Schultes (1815-1879)

Abridged and arr. by N. A. M.

Andante sostenuto



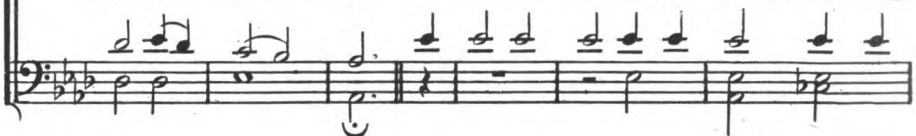
Cor Je-su, sa-lus in te spe-ran-ti-um, mi-se-re-re



no - bis, Cor Je-su, spes in te mo-ri-en-ti-um, mi-se-



re-re no - bis, Cor Je-su de-li-ci-ae san-cto-rum



o-mni-um, mi-se-re-re, mi-se-re-re no-bis. Cor



238 a INVOCATION TO THE SACRED HEART *

Cor Jesu Sacratissimum (No.1)

First Mode

Gregorian



1. Cor Jesu Sa-cra-tis-si-mum, mi-se-ré-re no-bis.
2. Cor Mariæ im - - - ma-cu-lá - tum, o - ra pro no-bis:
3. Sanctæ Joseph patronæ noster di-lec-tis-si-me, o - ra pro no-bis.

238 b

Cor Jesu Sacratissimum (No.2) *

Fourth Mode

Gregorian



Cor Je - su Sa-cra-tis-si - mum, mi-se-ré-re no - bis.

* Note: These Invocations can be sung before each verse of the "Laudate Dominum" (First and Fourth Modes) in place of the "Adoremus."

239

PLEA FOR GOD'S MERCY

Usually sung before the 50th Psalm: Miserere mei Deus
Also before the "Laudate Dominum" during Lent. (in place of "Adoremus")

Parce Domine

Gregorian



Par-ce Do-mi-ne, par-ce po-pu-lo tu-o: ne in æ-tér-num i-ra-scá-ris no-bis.

THE SACRED HEART

Ss. Cordis Jesu

240

Cor, arca legem continens

15th Century Melody
"Alta Trinita"

Moderato



1. Cor, ar - ca le - gem con - ti - nens Non ser - vi -
2. Cor san - ctu - a - ri - um no - vi In - te - me -



tu - tis ve - te - ris, Sed gra - ti - æ, Sed ve - ni -
ra - tum fœ - de - ris, Tem - plum ve - tu - sto san - cti -



æ, Sed et mi - se - ri - cor - di - æ. A - men.
us, Ve - lum - que scis - so - u - ti - li - us.

3. Te vulneratum caritas
Ictu patenti voluit,
Amoris invisibilis
Ut veneremur vulnera.

4. Hoc sub amoris symbolo
Passus cruentus et mystica,
Utrumque sacrificium
Christus sacerdos obtulit.

5. Quis non amantem redamet?
Quis non redemptus diligat,
Et Corde in isto seligat
Æterna tabernacula?

6. Decus Parenti, et Filio,
Sanctoque sit Spiritui,
Quibus potestas, gloria,
Regnumque in omne est sæculum.

Amen.

PROCESSIONS, BENEDICTION, 40 HOURS
 241 a **Pange Lingua** (No. 1)
 (Tantum Ergo)

Gregorian
 Vatican Graduale

Third Mode



1. Pan - ge lin - gua glo - ri - ó - si* Cór - po - ris my - sté - ri - um,
2. No - bis da - tus, no - bis na - tus Ex in - tá - cta Vir - gi - ne,
3. In su - pré - mæ no - cte coe - nœ, Ré - cum - bens cum frá - tri - bus,
4. Ver - bum ca - ro, pa - nem ve - rum Ver - bo car - nem éf - fi - cit:
5. *Tan - tum er - go Sa - cra - mén - tum* Ve - ne - ré - mur cér - nu - i:
6. Ge - ni - tó - ri, Ge - ni - tó - que Lau - s et ju - bi - lá - ti - o,



1. San - gui - nís - que pre - ti - ó - si, Quem in mún - di pré - ti - um
2. Et in mún - do con - ver - sá - tus, Spar - so vér - bi sé - mi - ne,
3. Ob - ser - vá - ta le - ge ple - ne Ci - bis in le - gá - li - bus,
4. Fit - que san - guis Christi me - rum, Et si sen - sus dé - fi - cit,
5. *Et an - ti - quum do - cu - mén - tum* No - vo cæ - dat ré - tu - i;
6. *Sa - lus, ho - nor, vir - tus quo - que* Sít et be - ne - dí - cti - o:



1. Fru - ctus ven - tris ge - ne - ró - si Rex ef - fú - dit gén - ti - um. A - men.
2. Su - i mo - ras in - co - lá - tus Mi - ro clau - sit ór - di - ne.
3. Ci - bum tur - bæ du - o - dé - næ Se dat su - is má - ni - bus.
4. Ad fir - mán - dum corsin - cé - rum So - la fi - des súf - fi - cit.
5. *Præ - stet fi - des supple - mén - tum* Sên - su - um de - fé - ctu - i.
6. *Pro - ce - dén - ti ab u - tró - que* Com - par sit lau - dá - ti - o.

Pange Lingua (No. 2)

(Tantum Ergo)

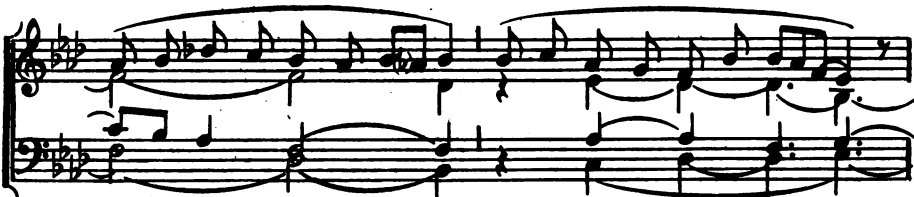
Gregorian

(Apud Italos usitatum)

First Mode



1. Pan-ge lín-gua glo-ri-ó - si,* Cór - po-ris my-sté-ri-um
2. No-bis da-tus, no-bis na-tus Ex in-tá-cta Vír-gi-ne,
3. In su-pré-mæ no-cte coe-noe, Ré - cum-bens cum frá-tri-bus,
4. Ver-bum ca-ro, pa-nem ve-rum Ver - bo car-nem éf-fi-cit;
5. *Tan-tum er-go Sa-cra-mén-tum* Ve - ne-ré-mur cér nu i;
6. Ge - ni-tó-ri, Ge-ni-tó-que Laus et ju - bi - lá-ti-o,



1. San-gui-nis-que pre-ti-ó - si, Quem in mún-di pré-ti-um
2. Et in mún-do con-ver-sá-tus, Spar-so vér-bi sé-mi-ne,
3. Ob-ser-vá-ta le-ge ple-ne Ci-bis in le-gá-li-bus,
4. Fit-que san-guis Christi me-rum, Et si sen-sus dé-fi-cit,
5. *Et an-tí-quum do-cu-mén-tum* No - vo ce-dat ré-tu-i;
6. Sa-lus, ho-nor, vir-tus quæ-que Sit et be-ne-dí-cti-o:



1. Fructus ventris ge-ne-ró - si Rex ef-fú-dit gén-ti-um. A - men.
2. Su-i mo-ras in-co-lá-tus Mi-ro clau-sit ór-di-ne.
3. Ci-bum tur-bæ du-o - dé-næ Se dat su-is má-ni-bus.
4. Ad fir-mándum cor sin-cé-rum So-la fi-des súf-fi-cit.
5. *Præ-stet fi-des sup-ple-mén-tum* Sén-su-um de - fé-ctu-i.
6. *Pro-ce-dén-ti ab u-tró-que* Com-par sit lau-dá-ti-o.

Tantum Ergo (No. 1)

Unison or four part chorus

(The "Pange Lingua" may be sung to this and any of the melodies of the Tantum Ergo.)

Jos. H. Beltjens

Abridged and arranged by N.A.M.

Andante moderato

1 Tan-tum er-go Sa-cra-men-tum Ve-ne-re-mur
2. Ge-ni-to-ri, Ge-ni-to-que Laus et ju-bi-

p

cer-nu-i: Et an-ti-quum do-cu-men-tum
la-ti-o, Sa-lus, ho-nor, vir-tus que-que

cresc. molto

No-vo ce-dat ri-tu-i: Præ-stet fi-des
Sit et be-ne-di-cti-o: Pro-ce-den-ti

sup-ple-men-tum Sen-su-um de-fe-ctu-i.
ab u-tro-que Com-par sit lau-da-ti-o. A men.

Ped.

Tantum Ergo (No. 2)

242 b

Arr. by N. A. M.

Traditional Melody from Ms.
dated 1751 Stonyhurst.
(Also Epitome Rit. Trevir.)

Not too slow

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

cer - nu - i: Et an - ti - quum do - cu - men - tum
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

No - vo ce - dat ri - tu - i: Præ - stet fi - des
Sit et be - ne - di - cti - o: Pro - ce - den - ti

sup - ple - men - tum Sen - su - um de - fe - ctu - i. A - mer.
ab u - tro - que Com - par sit lau - da - ti - o.

Tantum Ergo (No. 3)

For unison chorus or chorus in 2 or 4 parts

Moderato

3 pt cho. equal voices (S. S. A. or T. T. B.)

Balthasar Florence

Arr. by N. A. M.

The first system of the musical score consists of three staves. The top staff is for Soprano, Alto, and Tenor voices, marked with a treble clef and a mezzo-forte (*mf*) dynamic. The middle and bottom staves are for Bass and another voice part, marked with a bass clef and also *mf*. The music is in 4/4 time and features a unison melody for the first two staves, with the third staff providing harmonic support.

Unison, 2 or 4 pt cho.

1. Tan - tum er - go Sa - cra - men - tum
 2. Ge - ni - to - ri, Ge - ni - to - que

The second system continues the musical score with three staves. It maintains the same instrumentation and dynamics as the first system. The lyrics are aligned with the vocal staves.

Ve - ne - re - mur cer - nu - i:
 Laus et ju - bi - la - ti - o:

The third system concludes the musical score with three staves. It includes a *dim. poco a poco* (diminuendo poco a poco) marking above the final measures. The lyrics are aligned with the vocal staves.

Et an - ti - quum do - cu - men - tum
 Sa - lus, ho - nor, vir - tus quo - que

No - vo ce - dat ri - tu - i: Præ - stet
 Sit et be - ne - di - cti - o: Pro - ce -

fi - des sup - ple - men - tum Sen - su - um de -
 den - ti ab u - tro - que Com - par sit lau -

fe - ctu - i.
 da - ti - o. A - - - men.

Tantum Ergo (No. 4)

Choral

Moderato

O. Ravanello

1. Tan - tum er - go Sa - cra - men - tum, Ve - ne -
 2. Ge - ni - to - ri, Ge - ni - to - que, Laus et

p *mf*

re - mur cer - nu - i; Et an - ti - quum do - cu -
 ju - bi - la - ti - o, Sa - lus, ho - nor, vir - tus

f *mf*

men - tum, No - vo ce - dat ri - tu - i: Præ - stet fi - des
 quo - que, Sit et be - ne - di - cti - o; Pro - ce - den - ti

f

sup - ple - men - tum Sen - su - um de - fe - ctu - i.
 ab u - tro - que Com - par sit lau - da - ti - o. A - men.

mf *p*

Tantum Ergo (No. 5)

Unison or two part chorus

W. A. Smit

Andante religioso

p

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur.
 2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

p

cer - nu - i; Et an - ti - quum do - cu - men - tum, No - vo
 la - ti - o, Sa - lus, ho - nor, vir - tus quo - que, Sit et

p

ce - dat ri - tu - i: Præ - stet fi - des sup - ple -
 be - ne - di - cti - o; Pro - ce - den - ti ab u -

men - tum Sen - su - um de - fe - ctu - i. A - men.
 tro - que Com - par sit lau - da - ti - o.

Tantum Ergo (No. 6)

Moderato

M. Haydn (1737-1806)

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

cer - nu - i: Et an - ti - quum do - cu - men - tum
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

No - vo ce - dat ri - tu - i: Præ - stet fi - des
Sit et be - ne - di - cti - o: Pro - ce - den - ti

sup - ple - men - tum Sen - su - um de - fe - ctu - i. A - men.
ab u - tro - que Com - par sit lau - da - ti - o.

Tantum Ergo (No. 7)

242 g

Melody from a Slovak Hymnal
Adapted by N. A. M.

Moderately fast

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

p

cer - nu - i: Et an - ti - quam do - cu - men - tum
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

p

No - vo ce - dat. ri - tu - i: Præ - stet fi - des sup - ple -
Sit et be - ne - di - cti - o: Pro - ce - den - ti ab u -

mf

men - tum Sen - su - um de - fe - ctu - i. A - - men.
tro - que Com - par sit lau - da - ti - o.

rall.

Tantum Ergo (No. 8)

J. Mehr

Moderato

1. Tan-tum er-go Sa-cra-men-tum Ve-ne-re-mur
2. Ge-ni-to-ri, Ge-ni-to-que Laus et ju-bi-

mf

cer-nu-i: Et an-ti-quum do-cu-men-tum
la-ti-o, Sa-lus, ho-nor vir-tus quo-que

No-vo ce-dat ri-tu-i: Præ-stet fi-des
Sit et be-ne-di-cti-o: Pro-ce-den-ti

rall.
sup-ple-men-tum Sen-su-um de-fe-ctu-i. A-men.
ab u-tro-que Com-par sit lau-da-ti-o.

Tantum Ergo (No. 9)

Unison or two part chorus

Th. Dubois
Arr. by N. A. M.*Andante religioso*

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

p *cresc.*

cer - nu - i: Et an - ti - quum do - cu - men - tum
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

p *mf*

No - vo ce - dat ri - tu - i: Præ - stet fi - des
Sit et be - ne - di - cti - o: Pro - ce - den - ti

cresc. molto

sup - ple - men - tum Sen - su - um de - fe - ctu i.
ab u - tro - que Com - par sit lau - da - ti o. A - men.

allarg.

Tantum Ergo (No. 10)

Unison Chorus

Nicola A. Montani

Not too slow

First system of the musical score. It consists of a vocal line and a piano accompaniment line. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment begins with a bass clef and the same key signature. Both parts start with a mezzo-forte (*mf*) dynamic. The lyrics are: Tan-tum er-go Sa-cra-men-tum Ve-ne-re-mur

Second system of the musical score. The vocal line continues with a treble clef. The piano accompaniment continues with a bass clef. The lyrics are: cer-nu-i, Et an-ti-quum do-cu-men-tum. The piano part includes a piano (*p*) dynamic marking.

Third system of the musical score. The vocal line continues with a treble clef. The piano accompaniment continues with a bass clef. The lyrics are: No-vo ce-dat ri-tu-i: Præ-stet fi-des. The piano part includes a *cresc. molto* (crescendo, very much) marking.

Fourth system of the musical score. The vocal line continues with a treble clef. The piano accompaniment continues with a bass clef. The lyrics are: sup-ple-men-tum Sen-su-um de-fe-ctu-i. The piano part includes an *allarg.* (allargando) marking.

For the last stanza, instead of using the following elaborated accompaniment, the harmonization given for the first stanza may be played.

Maestoso

Ge - ni - to - ri, Ge - ni - to - que Laus, et ju - bi -

legatissimo

la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

Sit et be - ne - di - cti - o: Pro - ce - den - ti

mf cresc.

ab u - tro - que Com - par sit lau - da - ti - o. A - men.

243 a

BENEDICTION

Adoremus: Laudate Dominum (No. 1)**Psalm Tones**

Instead of the *Adoremus* the Invocation to the Sacred Heart or to the Holy Family (No. 238 A-B) may be sung before the *Laudate Dominum*.

First Psalm Tone

Gregorian
Vatican Antiphonale

A-do - rémus in æ - tér - num Sanctíssimum Sa-cra-mén - tum.

1. Lau-dá - te Dóminum ó-mnes gén - tes:* laudáte éum ó-mnes pó-pu-li.

2. Quóniam confir-

máta est súper

nos miseri-cór-di-a e - jus:* et véritas

Dómini má-

net in æ - tér - num.

3. Glória Pá-tri, et Fí-li-o:* et Spirí - tu-i Sán - cto.

4. Sicut erat in

príncipio, et nunc, et sem-per:* et in sæ-

cula sæcu-lo-rum. A - men.

Repeat "Adoremus"

or "Invocation"

Adoremus and Laudate (No. 2)

Second Psalm Tone

A-do-ré - mus in æ - tér - num Sanctíssimum Sa-cra-mén - tum.



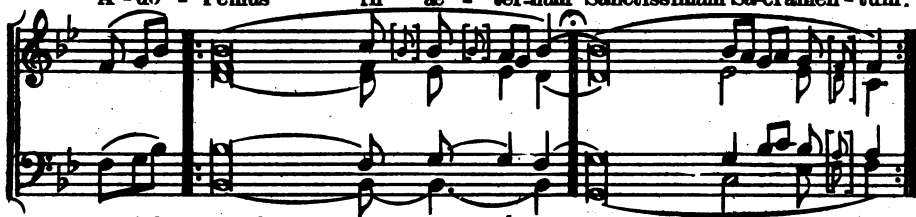
1. Lau-dá-te Dóminum ómnes gén - tes : * laudáte eúm ó - mnes pó - pu - li.
2. ----- Quóniam confir -
máta est súper
nos misericórdia e - jus : * et véritas Dó -
mini mánet in æ - tér - num.
3. ----- Glória Pátri, et Fí - li - o : * et Spirítu - i Sán - cto.
4. ----- Sicut erat in prin -
cípio, et nunc, et sem - per : * et in sæcula
saeculó - rum. A - men.

Repeat "Adoremus"
or "Invocation"

Adoremus and Laudate (No. 3)

Third Psalm Tone

A - do - rémus in æ - tér - num Sanctíssimum Sa-cra-mén - tum.



1. Lau-dá - te Dóminum ó - mnes gén - tes : * laudáte eúm ó - mnes pó - pu - li.
2. ----- Quóniam con -
firmáta est
súper nos
miseri - cór - di - a e - jus : * et véritas
Dómini
mánét in æ - tér - num.
3. ----- Glória Pá - tri, et Fí - li - o : * et Spirí - tu - i Sán - cto.
4. ----- Sicut erat in
princípio, et nunc, et sem - per : * et in sæcula
saecu - ló - rum. A - men.

Repeat "Adoremus"

243 c

243 d

Adoremus and Laudate (No. 4)

1. Laudate e-um o-mnes po-pu-li.

Optional Ending



Fourth Psalm Tone

A-do - rémus

in æ-tér-num Sanctíssi - mum Sa-cra-mén-tum.



1 Lau-dá - te Dóminum ómnes gén-tes:* laudáte éum ómnes pó-pu - li.

2 ----- Quóniam confir-
mata est super
nos misericór - di - a e - jus:* et véritas
Dómini má-net in æ-tér-num.

3 ----- Glória Pá - - tri, et Fí-li-o:* et Spi - rí-tu-i Sán-cto.

4 ----- Sicut erat in
principio, et nunc, et sém-per:* et in sæcu-
la sæ-cu-ló-rum A - men.
Repeat "Adoremus"

243 e

Adoremus and Laudate (No. 5)

Fifth Psalm Tone

A-do-ré - mus in æ - tér-num Sanctíssimum Sa-cra-mén - tum.



1 Lau-dá-te Dóminum ómnes gén-tes:* laudáte eum ó-mnes pó-pu-li.

2 ----- Quóniam confir-
mata est super
nos misericórdia é - jus:* et véritas Dó-
mini má-net in æ - tér-num.

3 ----- Glória Pátri, et Fí-li-o:* et Spi - rí-tu-i Sán-cto.

4 ----- Sicut erat in
principio, et nunc,
et sem-per:* et in sæcula
sæcu-ló-rum. A - men.
Repeat "Adoremus"

Adoremus and Laudate (No. 6)

Sixth Psalm Tone

A - do - rémus in æ - tér-num Sanctíssimum Sa - cramén - tum.



- 1 Lau - dá - te Dóminum ó - mnes gén - tes: * laudáte éum ó - mnes pó - pu - lí.
 2 Quóniam confir -
 mاتا est super
 nos miseri - cór - di - a é - jus: * et véritas Dó -
 mini mánet in æ - tér - num.
 3 Glória Pá - tri, et Fí - li - o: * et Spí - ri - tu - i Sán - cto.
 4 Sicut erat in
 principio, et nunc, et sém - per: * et in sæcula
 sæcu - ló - rum A - men

Repeat "Adoremus"

243 g

Adoremus and Laudate (No. 7)

243 g

Seventh Psalm Tone

A - do - rémus in æ - tér - num Sanctíssi -
 mum Sa - cra - mén - tum.

- 1 Lau - dá - te Dóminum ómnes gén - tes: * laudáte e -
 um ó - mnes pó - pu - lí.
 2 Quóniam con -
 firmاتا est
 súper nos
 miseri - cór - di - a e - jus: * et véritas
 Dómini
 mánet in æ - tér - num.
 3 Glória Pá - tri, et Fí - li - o: * et Spi - ri - tu - i Sán - cto.
 4 Sicut erat in
 principio, et nunc, et sem - per: * et in sæ -
 la sæcu - ló - rum. A - men.
 Repeat "Adoremus"

243 h

Adoremus and Laudate (No. 8)

Eighth Psalm Tone

A-do-ré - mus in æ - tér-num Sanctíssimum Sa-cra-mén-tum.



- 1 Lau-dá-te Dóminum ómnes gén-tes:* laudáte eum ómnes pó-pu-li.
 2 ----- Quóniam confirmáta
 est super nos miseri-
 córdia e - jus:* et véritas Dómi-
 ni mánet in æ-tér-num.
 3 ----- Glória Pátri,et Fí-li-o:* et Spirí - - tu-i San-cto.
 4 ----- Sicut erat in princí-
 pio, et nunc, et sém-per:* et in sæcula sæ-cu-lórum.A-men.
 Repeat "Adoremus"

243 i

Adoremus and Laudate (No. 9)

Moderato

Arr. by N.A.M.

A-do-ré-mus in æ - tér-num San-ctís-si-mum Sa-cra-mén - tum.



(optional)

A-do-ré - mus in æ - tér-num Sanctíssimum Sa-cra-mén-tum.



- 1 Lau-dá-te Dóminum ómnes gén-tes:* laudáte eum ómnes pó-pu-li.
 2 ----- Quóniam confirmáta
 est super nos miseri-
 córdia e - jus:* et véritas Dómini
 manet in æ-tér-num.
 3 ----- Glória Pátri,et Fí-li-o:* et Spirí - - tu-i San-cto.
 4 ----- Sicut erat in prin-
 cipio, et nunc, et sém-per:* et in sæcula sæ-cu-lórum.A-men.
 Repeat "Adoremus"

Sung at the entrance of the Bishop, Archbishop or Cardinal ("Ecce Sacerdos" may be sung instead if preferred.)

Antiphon. First Mode

Gregorian

Sa - cér - dos et Pón - ti - fex,*

et vir - tú - tum ó - pi - fex, Pá - stor bó - ne in

pó - pu - lo, sic plac - u - í - sti Dó - mi - no.

RESPONSES

Repeat ad lib.

- | | |
|-----------------------------------|---|
| V. Protéctor noster..... etc..... | R. Et respice in fáciem Christi tui. |
| V. Sálvum fac etc..... | R. Deus meus sperántem in te. |
| V. Mitte ei Dómine etc..... | R. Et de Sion tuére eum. |
| V. Nihil Proficiat etc..... | R. Et fílius iniquitátis non oppónat nocére ei. |
| V. Dómine exáudi etc..... | R. Et clámor meus ad te véniat. |
| V. Dóminus vobíscum | R. Et cum Spíritu tuo. (Orémus etc.) Amen. |

Note: During the Confirmation choir may sing appropriate Hymns: Veni Sancte Spiritus, Veni Creator, Magnificat, etc. After the recitation of the Creed, "The Lord's Prayer" and "Hail Mary" English Hymns may be sung. 365

Confirma hoc Deus

(Sung after Confirmation, at the washing of hands)

J. Rheinberger
Arr. by N. A. M.

Lento

Con-fir-ma hoc Dé - us, quod o-pe-rá-tus es in no - bis,

a tem-ple sán-cto tú - o quod est in Je-ru-sa-lem.

Gló-ri-a Pátri, et Fí-li-o: * et Spirí - tu-i Sán-cto.
Síc-ut e - rat in princípío, et nunc, et sém-per: * et in sáecula
sæcu - lô-rum. A-men.

Repeat "Confirma"

RESPONSES

W. Osténde nobis, etc.
W. Dómine exáudi, etc.
W. Dóminus vobiscum

B. Et salutáre tuum da nobis.
B. Et clamor meus ad te véniat.
B. Et cum Spíritu tuo.

Ceremonies may terminate with singing of "Te Deum" (No. 264)

For the responses, at the Pontifical Blessing See No. 259 (41)

Ecce Sacerdos

Stadler

Allegro maestoso

Arr. for unison or four part chorus by N. A. M.

f Ec-ce Sa - cér - dos ma - gnus, qui in di - é - bus *mf*

su - is pla - cu - it De - o: *p* I - de - o ju - re - ju -

rán - do fe - cit il - lum Do - mi - nus *f* cré - sce - re in plé - bem *ff*

su - am.* Bē - ne - di - cti - ó - nem ó - mni - um

* 2d time to Gloria Patri

accel

gen-ti-um de-dit il-li, et te-sta-mén-tum su-um

con-fir-má-vit *ff* su-per ca-put e - jus. *

* Repeat from § (Ideo) then to § (Gloria)

Poco lento

Glo-ri-a Pa-tri, et Fi-li-o, et Spi-rí-tu-i

San-cto. *f* I-de-o ju-re-ju-rán-do fe-cit il-lum

allarg. *rall.*

Do-mi-nus cre-sce-re in ple-bem su-am.

Oremus pro Pontifice

Unison, two or four part chorus

Fr. Schubert

Arr. by N.A.M.

Andante (alla breve)

p

O - ré-mus pro Pon - tí-fi-ce no-stro Be-ne-dí-cte;
(no - stro Pi - o;)
(no - stro Cle-mén-ti;)

Do-mi-nus con-ser-uet e-um, et vi-vi-fi-cet e-um,

et be-á-tum fa-ci-at e-um in ter-ra, et non tra-dat

e-um in a-ni-mam in-i-mi-có-rum e - jus.

V. Fiat manus tua super virum dexteræ tuæ.

R. Et super filium hominis quem confirmasti tibi.

Christus Vincit, Christus Regnat

Ancient French Melody
Arr. by N. A. M.

Maestoso

Chri - stus vin - cit, Chri - stus re - gnat,

Chri - stus im - pe - rat.

Chri - stus im - pe - rat.

* This melody dates from the year 1080. It was sung at the closing of the Council called by order of William the Conqueror. Gregory VII was Pope and Philip I King of France. To this day, in the Cathedral of Rouen it is customary to render this chant on all solemn Pontifical feasts.

THE HOLY SOULS: REQUIEMS
Languentibus in Purgatorio

24

Solesmes chant



1. Lan - guén - ti - bus in Pur - ga - tó - ri - o,
2. Fons est pá - tens qui cul - pas a - blu - is,



Qui pur - gán - tur ar - dó - re ní - mi - o,
O - mnes ju - vas et nul - lum ré - spu - is:



Et tor - quén - tur gra - vi sup - plí - ci - o, Sub - vé - ni - at
Ma - num tu - am ex - tén - de mor - tu - is, Qui sub poe - nis



tu - a com - pás - si - o: O Ma - ri - a, A - men.
lan - quent con - ti - nu - is: O Ma - ri - a, A - men.

3. Ad te pie suspirant mórtui,
Cupiéntes de poenis erui,
Et ad esse tuo conspéctui,
Æternisque gaudiis pérfrui:
O Maria.

4. Et cum fíet stricta discússio,
In treméndo Dei judício,
Judicánti súpplica Fílio,
Ut cum Sanctis sit nobis portio:
O Maria. Amen.

Beati Mortui

Motet for two or four part chorus

Ch. Gounod, Op.1
Arr by N.A.M.*Lento*

p Be - á - ti mór - tu - i in Do - mi - no mo - ri - én -

p

mf tes, Be - á - ti mór - tu - i in Do - mi - no mo -

mf

- ri - én - tes, Re - á - ti mór - tu -

Be - a - ti

Fine
p i in Do - mi - no mo - ri - én - tes de - in - ceps .

mór - tu - i in Do - mi - no mo - ri - én - tes de - in - ceps .

Di - cit e-nim Spi-ri-tus

Sop.

Alto

Di-cit e-nim Spi-ri-tus, Spi - ri-tus ut re - qui -

(Ped.)

é - scant a la - bó - ri - bus su - is

et o-pe-ra il - ló - rum, et o - pe -

Sop.


Alto

et o - pe - ra il - ló - rum, et o - pe -

Ped.

ra il - ló - rum se - quun - tur il - los.

Ped.

Repeat "Beati" to  Fine ad lib.

THE HOLY SOULS
Benedictus Dominus Deus Israel
 Ego Sum

Antiphon

Second Mode

Chorus



Chanters: Ego sum* resurrectio et vita: qui credit in me, é-ti-am si mor-tu-us→

Second Psalm Tone



- | | | | |
|----|--|---------|-----------------|
| 1 | Be-ne-dí-ctus Dóminus Ísra | - - - - | el:*(end on C)→ |
| 2 | Et e-ré-xit córnu salutis | | nó - bis,* |
| 3 | Síc-ut lo-cútus est per os san | - - - - | ctó - rum,* |
| 4 | Sa-lú-tem ex inimicis | | nó - stris,* |
| 5 | Ad fa-ci-én-dam misericórdiam cum pátribus | | nó - stris.* |
| 6 | Jus-ju-rán-dum quod jurávit ad Abraham Pátre | | nó - strum,* |
| 7 | Ut si-ne timóre, de mánu inimicórum nostrorum libe | - | rá - ti,* |
| 8 | In san-cti-táte et justítia córam | | í - pso,* |
| 9 | Et tu pú-er, prophéta Altíssimi vo | - - - - | cá-be-ris:* |
| 10 | Ad dán-dam sciéntiam salutis plébi | | é - jus:* |
| 11 | Per ví-sce-ra misericórdiæ Déi | | nó - stri:* |
| 12 | Il-lu-mi-náre his qui in ténebris et in úmbra mórtis | | sé - dent:* |
| 13 | Requiem æ | - - - - | tér - nam* |
| 14 | Et lux per | - - - - | pé-tu-a,* |

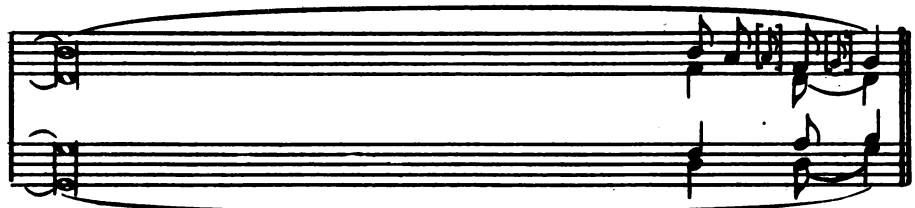
OFFICIUM DEFUNCTORUM: HOLY WEEK, ETC.

Canticum Zachariæ

Vatican Antiphonale



fú-e-rit, vi-vet: et o - mnis qui vi-vet et cré-dit in me, non mo-ri-étur in æ-térnum



- | | | |
|----|--|---------------------|
| 1 | quia visitávit, et fécit redemptiónem | plé-bis sú - æ. |
| 2 | in dómo David | pú-e-ri sú - i: |
| 3 | qui a sáeculo sunt, prophe - - - | tá-rum é - jus: |
| 4 | et de mánu ómnium | qui o - dérunt nos: |
| 5 | et memqrári testaménte | sú- i sán - cti. |
| 6 | da-tú - - - - | rum se nó - bis: |
| 7 | servi - - - - | á-mus íl - li. |
| 8 | ómnibus di - - - - | é-bus nó - stris. |
| 9 | præfibus enim ante fáciem Dómini, paráre | ví-as é - jus. |
| 10 | in remissionem pecca - - - | tó-rum e-ó - rum: |
| 11 | in quíbus visitávit nos, óri - - - | ens ex ál - to: |
| 12 | ad dirigéndos pédes nóstros in | ví-am pá - eis. |
| 13 | dona | (e - i) Dó-mi-ne. |
| 14 | lú - - - - | ce-at (e - i). |

Repeat Antiphon "Ego Sum" in its entirety

Miserere mei Deus

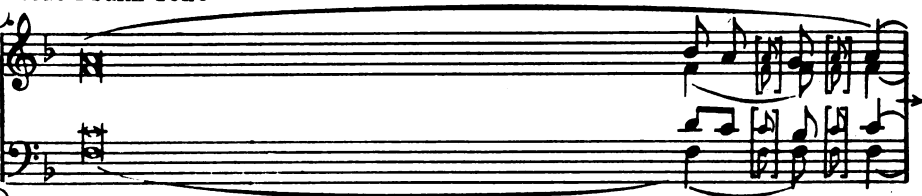
First mode

(First portion only, is sung before the Chanters Psalm) (The entire antiphon is sung at the end of Psalm)



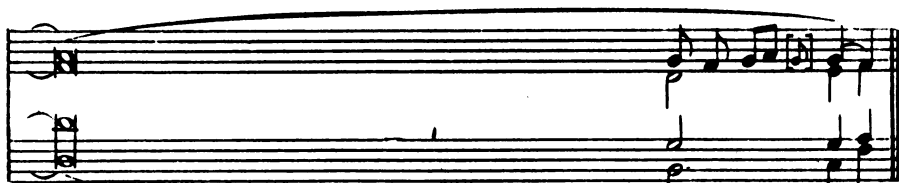
Ex - sul - tá - bunt Dó - mi - no os - sa hu - mi - li - á - ta.

First Psalm Tone



- | | | |
|----|---|---------------------------|
| 1 | Miserére | mé - i Dé - us,* |
| 2 | Et secundum multitudinem miserati - | - ó - nem tu - á - rum,* |
| 3 | Amplius lava me ab iniqui - | - tá - te mé - a:* |
| 4 | Quóniam iniquitatem méam | é - go co - gnó - sco:* |
| 5 | Tíbi sóli peccavi, et malum | có - ram te fé - ci:* |
| 6 | Ecce enim in iniquitáti - | - bus con - céptus sum:* |
| 7 | Ecce enim veritatem | di - le - xí - sti:* |
| 8 | Aspérges me hyssópo, | et mun - dá - bor:* |
| 9 | Auditui méo dábis gaudium | et læ - tí - ti - am:* |
| 10 | Avérte faciém túam a pec - | - cá - tis mé - is:* |
| 11 | Cor mún - dum créa | in me Dé - us:* |
| 12 | Ne projicias me a | fá - ci - e tú - a:* |
| 13 | Rédde míhi lætítiam salu - | - tá - ris tú - i:* |
| 14 | Docébo iníquos | ví - as tú - as:* |
| 15 | Líbera me de sanguínibus, Déus, Déus sa - | - lú - tis mé - æ:* |
| 16 | Dómine, lábia | mé - a a - pé - ri - es:* |
| 17 | Quóniam si voluís - ses sacrificium, de - | - dí - sem ú - ti - que:* |
| 18 | Sacrificium Déo spíritus con - | - tri - bu - lá - tus:* |
| 19 | Benigne fac Dómine in bó - na voluntáte | tú - a Sí - on:* |
| 20 | Tunc acceptábis sacrificium justítiæ, oblati - ones et ho - | - la - cáu - sta:* |
| 21 | Réqui - | - em æ - tér - nam:*) |
| 22 | Et | lux per - pé - tu - a:*) |

THE HOLY SOULS
Officium Defunctorum
Lent and Holy Week, etc.



- | | | | | | |
|------|---|---|---|---|------------------------|
| 1 | secúndum mágnam mísericór | - | - | - | di-am tú - am. |
| 2 | déle iniqui | - | - | - | tá-tem mé - am. |
| 3 | et a peccáto | | | | mé-o mún-da me. |
| 4 | et peccátum méum contra | | | | me est sém - per |
| 5 | ut justificéris in sermónibus túis, et víncas cum | | | | ju-di - cá - ris. |
| 6 | et in peccátis concépit me | | | | má-ter mé - a. |
| 7 | incérta et occúlta sapiéntiæ túæ manife | - | | | stá-sti mí - hi. |
| 8 | lavábis me, et super nívem | | | | de-al - bá - bor. |
| 9 | et exsultábunt óssa hu | - | - | - | mi-li - á - ta. |
| 10 | et ómnes iniquitátes | | | | mé-as dé - le. |
| 11 | et spíritum réctum ínno-va in viscé | - | - | - | ri-bus mé - is. |
| 12 | et spíritum sánctum túum ne aú | - | - | - | fe-ras a me. |
| 13 | et spíritu principá | - | - | - | li con-fír-ma me. |
| 14 | et ímpii ad te | | | | con-ver-tén - tur. |
| 15 | et exsultábit língua méa justí | - | - | - | ti-am tú - am. |
| 16 | et os méum annuntiábit | | | | laú-dem tú - am. |
| 17 | holocáustis non | | | | de-le - ctá-be-ris. |
| 18 | cor contritum et humiliátum Déus | | | | non de-spí-ci-es. |
| 19 | ut ædificéntur mú | - | - | - | ri Je - rú-sa-lem. |
| 20 | tunc impónent super altáre | | | | tú-um ví-tu-los. |
| (21) | dona | | | | e - is Dó-mi-ne.) |
| 22 | lú | - | - | - | (e - i) ce-at e - is.) |
| | | | | | (e - i). |

THE HOLY SOULS
Pro Defunctis
Miserere Illi Deus

First Mode

Arr. by N.A.M.

Adagio

p * Mi - se - re - re, mi - se - re - re, Mi - se - re - re

p

il - li De - us, Tu Je - su Chri - ste Do - mi - ne

rall Vé - ni - am e - i con - cé - de. *Fine*

Con moto

1. Qui ré - gnas in per - pé - tu - um,
2. Tu ve - ra, sán - cta Trín - i - tas,

Tri - nus et u - nus Dó - mi - nus , De - fún - cti hu - jus
Et u - nus in sub - stán - ti - a , De - fún - cti hu - jus

á - ni - mam De in - fér - no tu lí - be - ra .
á - ni - mam Cum e - lé - ctis ag - gló - me - ra .

Repeat "Miserere"

3. O pia Dei Génitrix ,
María máter vírginum ,
Intercéde piíssima
Pro hoc defúncto fámulo .
* Miserere, etc.

4. Tu Míchael Archángele ,
Continuátis précibus
Adesto nunc propítius
Pro hoc defúncto fámulo .
* Miserere, etc.

5. Inter chórus coeléstium ,
Inter catérvas mártýrum ,
Resúrgat hic in gloria
Ovans ad Chrísti délixteram .
* Miserere, etc.

Laudate Dominum

Unison, two or four part chorus

*Allegro moderato*Fr. Schubert
Arr. by N. A.M.

Lau - da - te Do-mi-num, lau - da - te Do-mi-num,

o - mnes gen - tes: Lau-da-te, la - u - da - te

e - um o - mnes po - pu - li.

Chorus

Quo - ni-am con - fir - ma - ta est

su - per nos mi - se - ri - cór - di - a e - jus; et

cresc
ve - ri - tas Do - mi - ni ma - net in æ - ter - num.

p Organ *rit* *Chorus a tempo* *mf* Glo -

- ri - a Pa - tri, et Fi - li - o, et Spi -

ri - tu - i San - cto, Glo - ri - a

allarg.

Pa - tri et, Fi - li - o, et Spi - ri - tu - i San - cto.

Piu Vivo

Sic - ut e - rat in prin - ci - pi - o et

nunc, et sem - per, et nunc, et sem -

per, et in sæ - - - cu -

rall

la sæ - cu - lo - rum. A - en.

Jubilate Deo

Motet for two or fourpart chorus

W. A. Mozart

Edited and arr. by N. A. M.

Allegro

f Ju - bi - la - te De - o o - mnis ter -

f

Org.

ra, ser - vi - te ser - - Do - mi -

ser - vi - te Do - mi - no in lœ -

Ser - vi - te Do - mi - no in lœ -

vi - te Do - mi - no, Do - mi - no in lœ - no, Do - mi - no, ser - vi - te, in lœ -

ti - ti - a, in lœ -

ti - ti - a, in lœ - ti - ti - a.

ti - ti - a,

Repeat ad lib.

Lau - da - te no - men e - jus, lau - da - te

Lau - da - te no - men e - jus, lau - da - te

no - men e - jus: quo - ni - am su - a - vis est

am su - a - vis est Do - mi - nus. *Piu Vivo*

Do - mi - nus, est Do - mi - nus. Al - le -

- lu - ia, Al - le - lu - ia.

Al - le - lu - ia.

O bone Jesu!

Motet

G. P. da Palestrina

Andante

pp O bo - ne Je - su! *mf* mi - se -
pp Je - su! *mf*

re - re no - bis: *pp* qui - a tu cre -
pp cre -

a - sti nos, tu red - e - mi - sti nos
f a - sti nos, tu red - e - mi - sti nos
f a - sti nos, tu red - e - mi - sti nos
a - sti nos, tu red - e - mi - sti nos

Largo

pre - ti - o - sis - si - mo.
pp san - gui - ne tu - o pre - ti - o - sis - si - mo.
f pre - ti - o - sis - si - mo.

SUNDAY AT HIGH MASS

Asperges Me

For Unison, two or four part chorus

Sung each Sunday before High Mass from Trinity Sunday to Palm Sunday inclusive

Celebrant

Allegro moderato

Choir

Nicola A. Montani

A - spér - ges me.

Do - mi - ne, hys - só - po, et

mun - dá - bor: la - vá - bis me, et su - per ni - vem de -

al - bá - bor. Ps. 50. Mi - se - re - re me - i, De - us,

se - cún - dum ma - gnam mi - se - ri - có - ri - di - am tu - am. *

Note*

Faster

Glo - ri - a Pa - tri, *cresc* et Fi - li - o,

et Spi - ri - tu - i San - cto. Sic - ut e - rat

in prin - ci - pi - o, et nunc, et sem - per, et in

sæ - cu - la sæ - cu - lo - rum. *rall* A - men.

(over)

* Note: On Passion Sunday and Palm Sunday the "Gloria Patri" etc. is omitted and repetition is made from the beginning "Asperges" to Fine.

A - - sper - - ges me.

Repeat from ♯ to Fine

RESPONSES

	<i>After Asperges</i>	<i>Eastertide After Vidi Aquam</i>
Cel. 1. V. Ostende nobis Dómine miseri- córdiam	tu - am.	tu-am, Al-le-lú-ia.
2. V. Dómine exáudi oratióem	me - am.	
3. V. Dóminus vobíscum.		

Choir. 1. Et salutáre tuum da	no - bis.	no-bis, Al-le-lú-ia.
2. Et clamor meus ad te	vé-ni-at.	
3. Et cum Spíritu tuo.		
4. Amen.		

Vidi Aquam

For Unison, two part or four part chorus

Sung before High Mass on Sundays from Easter to Pentecost inclusive.

Allegro moderato Nicola A. Montani
Choir

Celebrant

Vi - di a - quam *mf* E - gre-di - én - tem de

tem-plo, a lá - te - re dex - tro, al - le - lu - ia,

Slower

al - le - lu - ia: *p* et o - mnes, ad quos per -

vé - nit a - qua i - sta, sal - vi fa - cti sunt, et

Faster

di-cent, al-le-lu-ia, al-le-lu-ia,

molto rit.

rall

Fine Allegro maestoso

al-le-lu-ia. Ps. 115 Con-fi-

té-mi-ni Dó-mi-no quó-ni-am bo-

nus: quo-ni-am in sæ-cu-lum mi-se-ri-

marcato

cór-di-a e - fus. Glo-ri-a Pa-tri, et

Faster.

Fi-li-o, et Spi-ri-tu-i San-cto. Sic-ut e-rat

in prin-cí-pi-o, et nunc, et sem-per, et in

rall

sæ-cu-la sæ-cu-ló-rum. A - - - men.

Repeat from beginning "Vidi Aquam" to Fine

For Responses, see Page 388

Responses

Note: It is not permissible (according to the decrees of the Congregation of Rites), to accompany the celebrant on the organ at the Orations, Preface, or Pater Noster etc. The laudable custom of not accompanying the Choir for the responses is also being generally adopted.

The key of A flat here given, is suggested as being best suited to all voices.

1 es.

2 *At ending of prayers sung recto tono* Choir

Cel.: V. Dó-mi-nus vo-bis-cum. Cel. V. Per omnia sæ-cula sæ-cu-ló-rum. B. A-men.

When prayers are sung with the following ending choir responds with the "Amen" as indicated below.

Choir

Cel.: V. Per ómnia sæcula sæcu-ló-rum. Cel.: V. Per Chrístum Dóminum nó-strum. B. A-men.

Note: After the Epistle it has been (incorrectly) the custom in certain churches for the choir to sing "Deo Gratias." This response (as well as the "Laus tibi Christi" after the Gospel) is for the Ministers of the mass, or Acolytes only, and has never been included in the Graduale and the official books in the notation of the parts to be sung by the choir. (See "Ecclesiastical Review," Philadelphia, Pa., Nov., 1903, page 539.)

AT THE GOSPEL

4 Cel.: Dominus etc. as at No. 1. Choir: Et cum (No. 1)

Cel.: V. Sequéntia sánc-ti Evángelii secúndum Mattheúm. R. Gloria ti-bi Do-mi-ne.

Choir

AT THE PREFACE - Solemn Tone. Sundays, Holydays etc.

5

Cel.: V. Per ó-mni-a sæ-cu-la sæ-cu-ló-rum. R. A-men.

Choir

Cel.: V. Dó-mi-nus vo-bís-cum. R. Et cum spí-ri-tu tu-o.

Choir

Cel.: V. Sur-sum cor-da. R. Ha-bé-mus ad Do-mi-num.

Choir

Cel.: V. Grá-ti-as a-gá-mus Dó-mi-no De-o nóstro. R. Di-gnum et justum est.

Choir

6 AT THE PATER NOSTER

"Per omnia" etc. as at No. 5. At the conclusion of the "Pater noster:"

Choir:
Cel.: V Et ne nos in-dú-cas in ten-ta-ti-ó-nem. R. Sed lí-be-ra nos a má-lo.

The musical score for 'Pater Noster' features a Soprano line (C-clef) and a Bass line (F-clef). The Soprano line contains the vocal melody with lyrics. The Bass line provides harmonic support. The key signature has one flat (B-flat), and the time signature is 4/4. The piece concludes with a final cadence.

7 Before the "Agnus Dei": "Per omnia" etc. as at No. 5

Choir:
Cel.: V Pax †Dó-mi-mi sit †semper vo-bís †cum. R. Et cum spí-ri-tu tu-o.

The musical score for 'Agnus Dei' features a Soprano line (C-clef) and a Bass line (F-clef). The Soprano line contains the vocal melody with lyrics. The Bass line provides harmonic support. The key signature has one flat (B-flat), and the time signature is 4/4. The piece concludes with a final cadence.

For Requiems etc. (Tonus ferialis) AT THE PREFACE

8

"Per omnia" etc. (No. 5)

Choir:
Cel.: V Dó-mi-nus vo-bís-cum. R. Et cum spí-ri-tu tu-o.

The musical score for the Preface features a Soprano line (C-clef) and a Bass line (F-clef). The Soprano line contains the vocal melody with lyrics. The Bass line provides harmonic support. The key signature has one flat (B-flat), and the time signature is 4/4. The piece concludes with a final cadence.

Choir:
Cel.: V Sur-sum cor-da. R. Ha-bé-mus ad Dó-mi-num.

The musical score for the Preface features a Soprano line (C-clef) and a Bass line (F-clef). The Soprano line contains the vocal melody with lyrics. The Bass line provides harmonic support. The key signature has one flat (B-flat), and the time signature is 4/4. The piece concludes with a final cadence.

Choir

Cel.: V. Grá-ti-as a-gá-mus Dó-mi-no De-o nó-stro. R. Dignum et justum est.

9 At the end of Requiem Mass

Choir

Cel.: V. Re - qui - é - scant in pa - ce. R. A - men.

10 At the Absolution: after the "Libera"

1st Cho. Chanters 2d Chorus

Ky-ri-e e - lé - i - son. Chri-ste e - lé - i - son.

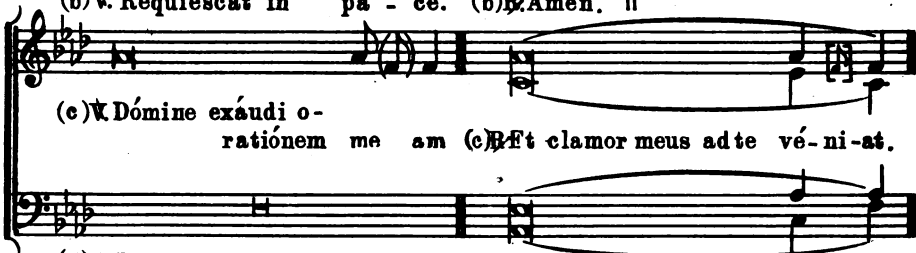
1st & 2d Chorus (Tutti)

Cel.: V. Et ne nos inducas in
tentati-ó-nem.

Cel.
Ky-ri-e e - lé-i-son. Pater
Noster Choir: R. Sed libera nos a ma-lo.
(secreto)

REQUIEM MASS (continued)

Cel. (a) V. A porta in-fe-ri. (a) B. Erue Domine animam e - jus.
 (b) V. Requiéscat in pa - ce. (b) B. Amen. ||



(c) V. Dómine exáudi o -
 ratió nem me am (c) B. Et clamor meus ad te vé - ni - at.

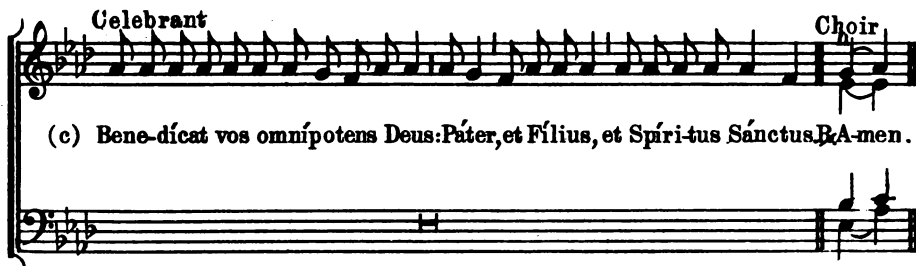
(d) V. Requiem æternam
 dona ei (eis) Do-mi-ne. (d) B. Et lux perpétua lucéat e - i.
 (e) V. Requiéscat (No. 9) (e) B. Amen (No. 9) (e - is).

PONTIFICAL CEREMONIES, etc.

11 At the Pontifical Blessing



Cel. (a) V. Sit nomen Dómini bene - dí - ctum. B. (a) Ex hoc nunc et
 (b) V. Adjutórium nostrum in usque in sæ - cu - lum.
 nómine Dó-mi-ni. B. (b) Qui fécit cælum et tér - ram.



Celebrant (c) Bene-dícat vos omnipotens Deus: Páter, et Fílius, et Spíri-tus Sánctus. B. A-men.

BENEDICTION

12 Benediction of the Blessed Sacrament

Chanters: *P*anem de coelo praestitisti e - is. e-is. Al-le-lu-ia.

Choir. *O*mne delectamentum in se ha - ben - tem. bentem, Al-le-lu-ia.

13 Responses at the end of Mass: Toni "Ite Missa Est"

a) From Holy Saturday to Low Sunday (exclusive)

Eighth Mode

De-o gra-ti-as, al-le-lu - ia, al-le - lu - ia.

b) From Low Sunday to the Saturday after Pentecost (inclusive)

Seventh Mode

De - o gra - ti-as.

c) For Solemn Feasts

Fifth Mode

De - o grá - ti - as.

rall

Ped.

d) For Doubles (No.1)

First Mode

De - o grá - ti - as.

rall

X.s.

e) (De Angelis) Doubles

Fifth mode

De - o grá - ti - as.

rall

XV.s.

Ped.

f) Feasts of the Blessed Virgin Mary

First Mode

XII. s.

De - - - o grá - ti - as. *rall*

g) For the Sundays of the Year (Orbis Factor)

First Mode

X. s.

De - o grá - - - ti - as. *rall*

Ped.

h) Sundays in Advent and Lent

First Mode

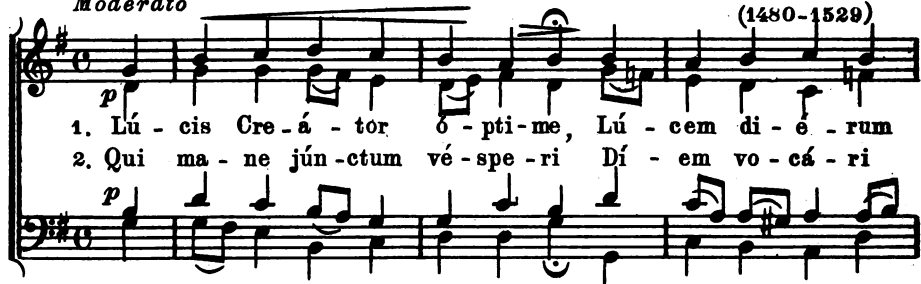
X. s.

De - o grá - - - ti - as. *rall*

VESPER HYMN
Lucis Creator Optime

Nicolaus Decius
(1480-1529)

Moderato



1. Lú - cis Cre - á - tor ó - pti - me, Lú - cem di - é - rum
2. Qui ma - ne jún - ctum vé - spe - ri Dí - em vo - cá - ri



pró - fe - rens, Prim - or - di - is lu - cis no - vae Mún -
præ - ci - pis; Il - lá - bi - tur té - trum cha - os, Aú -



di pá - rans o - rí - gi - nem: A - men.
di pre - ces cum flé - ti - bus.

3. Ne mens gravata crimine,
Vitæ sit exsul múnere,
Dum nil perénne cógitat,
Seséque culpis ílligat.

4. Coeléste pulset óstium:
Vitále tollat præmium:
Vitémus omne nóxium,
Purgémus omne péssimum.

5. Præsta, Pater piíssime,
Patrique compar Unice,
Cum Spíritu Paráclito,
Regnans per omne sæculum. Amen.

Te Lucis Ante Terminum

Ad Completorium

Severus Gastorius (d. 1678)

Moderately fast

1. Te, lu - cis an - te ter - mi - num, Re - rum Cre -
 2. Pro - cul re - cé - dant só - mni - a, Et nó - cti -

a - tor, po - sci - mus, Ut pro tu - a cle - men - ti -
 um phan - tás - ma - ta; Ho - stém - que no - strum có - m - pri -

After last verse

a, Sis prae - sul et cu - sto - di - a. A - men.
 me, Ne pol - lu - án - tur có - r - po - ra.

3. Præsta, Pater piissime, (Tempore Paschali, in Dominicis et in Festis).
 Patrique compar Unice,
 Cum Spiritu Paraclito,
 Regnans per omne sæculum.
 Amen.
3. Deo Patri sit gloria,
 Et Filio, quia mortuis
 Surrexit, ac Paraclito,
 In sempiterna sæcula. Amen.

(In festis Corporis Christi et B. Mariæ Virginis)

3. Jesu, tibi sit gloria,
 Qui natus es de Virgine,
 Cum Patre et almo Spiritu,
 In sempiterna sæcula. Amen.

COMPLINE
Nunc Dimittis
 Officium Parvum B. M. V.
 CANTICUM SIMEONIS

Vatican Antiphonale
 for Antiphon "Sub Tuum"
 see No. 213 b

Seventh Tone



1. Nunc di - mittis sér-
 vum tú - um Dó-mi-ne,* secúndum
 vérbum tú-um in pa - ce.
2. Qui - a vidérunt ó-cu-li me - i,* salu - - tá-re tú - um.
3. _____ Quod pa - rá - sti* ante fáci-
 em ómnium po-pu - ló - rum.
4. Lú-men ad revelati-ó - nem gén-ti-um,* et glóriam
 plébis tu-æ Is-ra-el.
5. Glo-ri - a Pá-tri et Fí-li-o,* et Spi - rí-tu-i San-cto.
6. Sic-ut erat in prin-
 cípío, et nunc, et sém-per,* et in sœ-
 cula sæcu-ló-rum A-men.

COMPLINE
In Manus Tuas Domine

263

Per annum

Responsorium breve

Sixth Mode

Vatican Antiphonale

In má-nus tu-as Dó-mi-ne,* Com-mén-do spí-ri-tum mé-um.

Repeat "In manus"

V. Re-de-mí-sti nos DÓ-mi-ne, Dé-us ve-ri-tá-tis.

Repeat from ♪ "Commendo" to "meum" then to "Gloria"

V. Gló-ri-a Pá-tri, et Fí-li-o, et Spi-rí-tu-i Sán-eto.

Repeat "In manus" to "meum"

V. Custódi nos Dómine ut pupíllam ócu - - li.

Choir:
B. Sub umbra alárum tuárum protége nos.

Te Deum Laudamus

Juxta morem Romanum

Vatican Graduale

Harmonized by N. A. M.

Celebrant

Chorus

1. Te Dé-um lau-dá - mus:*

Te Dó-mi-num con-fi-té-mur.

Chorus (in alternate sections)

2. Te æ - té-rnum Pá - trem ó-mnis tér - ra ve-ne-rá-tur.
 3. Tíbi ómnes An-ge-li, tí-bi cóeli et univér-sæ po-tes-tá-tes:
 4. Tíbi Chéru-bim et Sé-raphim in-ces-sá - bili vó-ce pro-clá-mant:

5. Sán - - ctus: 7. Sán-ctus Dó-mi-nus Dé-us Sá-ba-oth.
 6. Sán - - ctus:

8. Pléni sunt cóeli et tér - ra ma-jes - tá-tis gló-ri-æ tú - æ.
 9. Te glo - ri - ó - sus A-po-sto-ló-rum chó - rus:
 10. Te Pro-phe-tá - rum lau - dá - bi-lis nú-me-rus:
 11. Te Mártýrum can-di - dá - tus láu-dat ex-ér-ci-tus.
 12. Te per ór - bem ter-rá - rum sán-cta con-fi-té-tur Ec-clé-si - a:

13. Pá - - trem im - mén - sæ ma - je - stá - tis:

14. Ve-ne-rán-dum tú-um vé - rum, et ú - ni-cum Fí - li-um:

15. Sán - - ctum quo-que Pa-rá - cli - tum Spí-ri-tum.

16. Tu Rex gló-ri-æ, Chrí-ste. Tu Pá-tris semp-i-tér-nus es Fí - li-us.



17. Tu ad libe-
rândum suscepturus hóminem, non horru-ísti Vír-gi-nis ú-te-rum.
18. Tu devi-
cto mór-tis a-cú-le-o a-pe-ru-ísti credéntibus régna coe-ló - rum.
19. Tu ad d'ex-
teram Dé-i sé - des in glo-ri-a Pa - tris.



20. Jú - - - dex cré - de - ris és - se ven - tú - rus.

All kneel here



21. Te er - go quæe-su-mus, tú-is fá - mu-lis súb - ve - ni,



- quos pre - ti - ó - so sán-gui-ne red - e - mí - sti.

22. Ae - tér - na fac cum sán - ctis tú - is in gló - ri - a

nu - me - rá - ri. 23. Sál - vum fac pó - pu - lum tú - um Dó - mi - ne,

et, bé - ne - dic hæ - re - di - tá - ti tú - æ. 24. Et ré - ge é - os,

et ex - tól - le íl - los us - que in æ - tér - num.

25. Per sín - gu - los dí - es, be - ne - dí - ci - mus te.

26. Et laudá - mus nó -
men tú - um in sáe - cu - lum, et in sáe - cu - lum sáe - cu - li.

27. Di - gná - re Dó - mi - ne dí - e í - sto si - ne peccáto nos cus - to - dí - re.

28. Mi - se - ré - re nóstri Dómine, mi - se - ré - re nó - stri.

29. Fí - at miseri -
córdia tua Dó - mi - ne super nos, quem ád - modum spe - rá - vi - mus in te.

30. In te Dó - mi - ne spe - rá - vi: non con - fún - dar in æ - té - r - num.

RESPONSES

Cel. V. Benedicámus Pátrém et Fílium cum Sánto Spíritu.

Choir. B. Laudémus et super - exaltémus eum in sáecula.

Cel. V. Benedictus es Dómine, in firmaménto coeli.

Choir. B. Et laudábilis, et gloriosus, et superexaltátus in sáecula.

Cel. V. Dómine exáudi oratióem méam.

Choir. B. Et clamor meus ad te véniat.

Cel. V Dominus vobíscum. Choir. B. Et cum Spíritu tuo.

IN FESTIS B. MARIE VIRGINIS
Mass of the Blessed Virgin Mary

265

Missæ Marianæ Cum júbilo
Nº IX

First Mode (transposed)

Kyrie

XII Century

From the Vatican Graduale

Harmonized by Nicola A. Montani

With devotion but also with animation

Chanters

Tutti

mf Ky - ri - e (e) - lé - i - son.

Sw. mf

Man.

II Choir divided into sections I and II singing alternately (S. A. or T. B.)

Ch. Ky - ri - e e - lé - i - son.

I and II (Tutti)

Gt. Ky - ri - e e - lé - i - son.

Ped.

I *f* Chri-ste e-lé-i-son. II *mf* Chri-ste e-lé-i-son.

f Man. *mf* Ped.

I-II Chri-ste e-lé-i-son. I *leggiere* *p* Ky-ri-e e-lé-i-son.

p Man.

II Chantor (Solo) *f*

p Ky-ri-e e-lé-i-son. *f* Ky-ri-e

p Ped.

(2 Chanters or semi chorus) *leggiere* *p* *l.h.* *p* (e) *mf* Tutti *poco rall* e-lé-i-son.

Man. *mf* Ped.

Gloria

266

Seventh Mode (transposed)

Optional
key

XI Century Melody

Celebrant

Glo - ri - a in ex - cel - sis De - o.

Choir

I

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

Sw.

Man.

Ped.

II

Gt. Lau - da - mus te. Be - ne - di - ci - mus te.

II *Tutti*

Ad-o - rá - mus te. Glo-ri-fi-cá - mus te.

Sw. Gt. *f*

I *p*

Grá-ti-as á-gi-mus ti-bi pró-pter má-gnam gló-ri - am tu - am.

Sw. Man.

II *rall*

Dó-mi-ne De-us, Rex Coe - lé-stis, De-us Pa-ter o-mní-po - tens.

Ch. Ped.

I *rall* *pp*

Dó-mi-ne Fi-li u - ni - gé - ni - te Jé - su Chri - ste.

Gt. *f* Man. Ped.

II *a tempo*

Dó - mi-ne De-us, A - gnus De - i, Fí-li-us Pá-tris.

Ch.

Man.

Ped.

I

Qui tol - lis pec-cá-ta mún-di: Mi-se-ré - re nó - bis.

Sw.

Gt.

II

Qui tol-lis pec-cá-ta mún-di; sú-s-ci-pe de-pre-ca-ti-ó - nem nó-stram.

Sw.

Gt.

I

Qui sé-des ad délix-te-ram Pá-tris, mi-se - ré - re no - bis.

Sw.

Gt.

II I

mf *Gt.* *mf*

Quó-ni-am tu so-lus san-ctus. Tu so-lus Dó-mi-nus.

II *rall*

Tu so-lus Al-tís-si-mus. Je-su Chrí-ste.

p

poco piu vivo
Tutti

mf Cum San-cto Spí-ri-tu, in gló-ri-a

mf Ped.

rall

De-i Pa-tris, A-men.

f Ped.

Credo

(No. 4)

267

First Mode

XV Century

Celebrant

Choir *Con moto*

mf

Cre-do in u-num De-um. Pa-trem o-mni-po-tén-tem, fa-ctórem cós-li et

mf

Man.

ter - ræ, vi-si-bí-li-um ó-mni-um, et in-vi-si-bí-li-um.

II.

Et in u-num Dó-mi-num Je-sum Chri-stum, Fí-li-um De-i u-ni-gé-ni-tum.

Ped.

I

Et ex Pa-tre na-tum an-te ó-mni-a sæ-cu-la.

II

De-um de De-o, lu-men de lú-mi-ne, De-um ve-rum de De-o ve-ro.

I

Gé-ni-tum, non fáctum, con-substanti-á-lem Pa-tri: per quem ó-mni-a fá-cta sunt.

II

Qui pró-pter nos hó-mi-nes, et própter nó-stram sa-lú-tem de-scén-dit de coe-lis.

Man. Ped.

Poco lento
Chanters (Soli)

pp Et in-car-ná-tus est de Spí-ritu Sán-cto ex Ma-rí-a Vír-gi-ne: Et hó-mo fáctus est.

poco rall

Swell

Ped.

a tempo

II

Cru-ci-fi - xus e - ti - am pro no - bis: sub Pón-ti - o Pi - lá - to

Gt.

Man.

pp

rall

Tutti *a. t.*

pas - sus est se - pul - tus est. Gt. Et re - sur - ré - xit tér - ti - a di - e

Sw. *pp*

f

Ped.

If

se - cū - dum Scriptū - ras. Et a - scē - dit in coe - lum: sedet ad dexteram Pa - tris.

Gt.

f

II

Et í - te - rum ven - tú - rus est cum gló - ri - a,

Sw.

ju-di-cá-re ví-vos et mór-tu-os: cu-jus re-gni non e-rit fi-nis.

I
Et in Spí-ri-tum Sán-ctum, Dó-mi-num, et vi-vi-fi-cán-tem:

(h) II
qui ex Pa-tre Fi-li-o-que pro-cé-dit. Qui cum Pa-tre et Fí-li-o

si-mul a-do-rá-tur, et con glo-ri-fi-cá-tur: qui lo-cú-tus est per Pro-phé-tas.

I

Et u-nam, sán-ctam ca-thó-li-cam et a-po-stó-li-cam Ec-clé-si-am.

II

Con-fi-te-or u-num baptís-ma in re-mis-si-ó-nem pec-ca-tó-rum.

I

Et ex-spé-cto re-sur-re-cti-ó-nem mor-tu-ó-rum.

Tutti

allarg.

Et ví-tam ven-tú-ri sée-cu-li. A - - - men.

Fifth Mode

XIV Century

I **II** **Tutti** **I**

p *Sw.* *Gt.* *Sw.*

Sán - ctus, Sán-ctus, Sán - ctus Dó-mi-nus De-us Sá - ba-oth.

Man. *Ped.* *Man.* *Ped.*

II **Tutti** *rall*

Gt. *Ch.* *f* *Ped.*

Plé-ni sunt coeli et ter - ra gló-ri-a tu - a. Ho-sán-na in ex-cél-sis.

I (or Soli)

pp *Sw.* *(Man.)* *Ped.*

Be - ne - dí-ctus qui vé-nit in nó - mi-ne Dó - mi-ni.

Tutti *rall*

Gt. *f*

Ho - - - sán-na in ex - cél - - - sis.

Agnus Dei

269

Fifth Mode

Chanters or Soli

(X) XIII Century

I

p A-gnus De - i,* qui tol - lis pec-ca-ta mun - di:

Ch. *p*

Man.

II

rall mi - se - ré - re no - bis. A-gnus De - i qui tol - lis pec-

Gt. Ch.

Ped. Man.

Tutti

rall ca-ta mun-di: mi - se - ré - re no - bis. A-gnus De - i

Gt. *mf*

Ped. Man.

rall *pp*

qui tol - lis pec-ca-ta mun - di: do - na no - bis pa - cem.

Sw. *pp*

Ped.

For "Deo Gratias" see "Responses" No. 259

The Requiem Mass

Missa Pro Defunctis

Introit

From the
Vatican Graduale
Transcribed and Harmonized
by N. A. Montani

Sixth Mode

Chanters

Chorus

Man. Ped.

Man. Ped.

Man.

Faster
Chanters

Ps. Te dé- cet hýmnus De-us in Si-on, et ti-bi red-dé-tur vó-tum in Je-rú-sa-lem*
Man.

All *rall*
ex - áu-di o - ra-ti - ó-nem mé-am, ad te ó-mnis cá-ro vé-ni-et.
Ped. *Repeat from beginning to Psalm (Te-décet) then to "Kyrie"*

Kyrie

Sixth Mode

(*) Chanters **I (all)** **II**
Ký - ri-e* e - lé-i-son. Ký - ri-e
Sw. Man. Ch. Ped.

Tutti
e - lé-i-son. Ký - ri-e e - lé-i-son.
Man. Ped.

③ Numerals I - II indicate divided sections of the Choir.

I Chri - ste e - lé-i - son. II *pp* Chri - ste —

Sw. *l.h.*

Sw. pp Tutti

e - lé-i - son. Chri - ste e - lé-i - son.

Ch.

Man.

I Ch. II *Sw. rall*

Ký - ri-e — e - lé-i - son. Ký - ri-e —

Ped.

Chanters Tutti rall

e - lé-i - son Ký-ri-e — * e - lé-i - son.

Man. Ped.

Graduale

Second Mode
Chanters

Tutti

Re - qui - em* æ - tér - - - - nam

Man.

do - na é - is Dó - mi - ne:

Ped.

et lux per - pé - - -

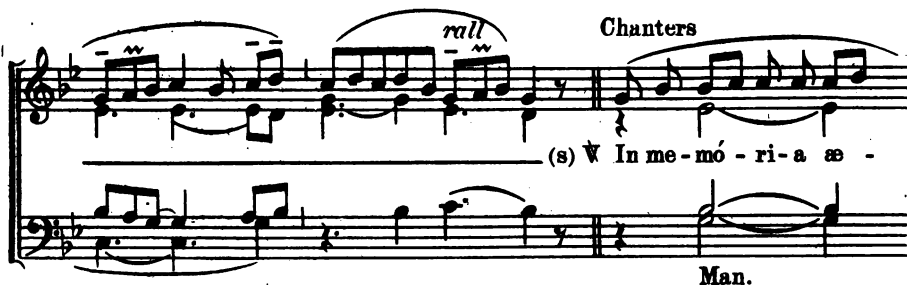
tu - a lú - - -

Man. Ped. Man.



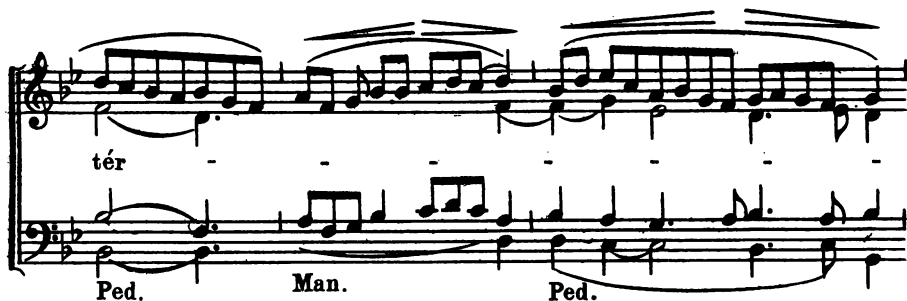
ce - at é - is (ee)

This system shows a vocal melody in the treble clef and a piano accompaniment in the bass clef. The melody consists of eighth and sixteenth notes, with a long note on 'is' and a short note on '(ee)'. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex right-hand part with some grace notes.



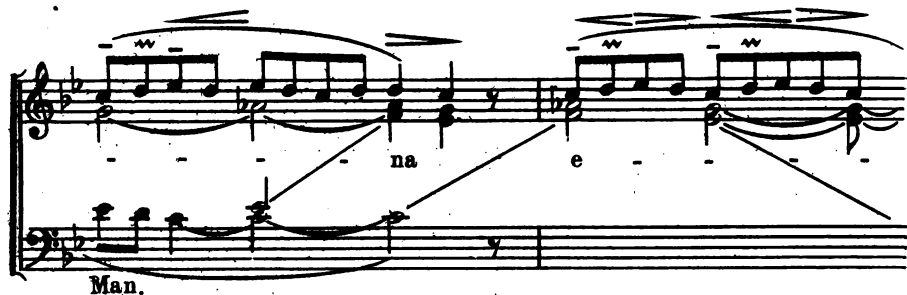
rall Chanters
(s) ♯ In me - mó - ri - a æ -
Man.

This system introduces a 'Chanters' part in the treble clef, marked with a 'rall' (rallentando) instruction. The vocal part has a melodic line with some grace notes. The piano accompaniment continues with a similar pattern. The lyrics '(s) ♯ In me - mó - ri - a æ -' are written below the notes. A 'Man.' (Mancuso) instruction is placed at the end of the system.



tér - - - - -
Ped. Man. Ped.

This system continues the vocal melody and piano accompaniment. The lyrics 'tér - - - - -' are written below the notes. The piano accompaniment includes a 'Ped.' (Pedal) instruction at the beginning and end of the system, and a 'Man.' (Mancuso) instruction in the middle.



na e - - - - -
Man.

This system continues the vocal melody and piano accompaniment. The lyrics 'na e - - - - -' are written below the notes. The piano accompaniment includes a 'Man.' (Mancuso) instruction at the end of the system.



rit ju - - - - - stus:

Ped.

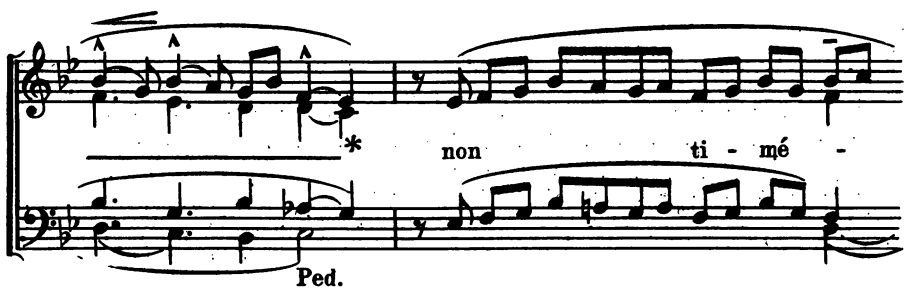
This system shows the first two staves of a musical score. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final note. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The lyrics 'rit ju' are under the first staff, and 'stus:' is at the end. A 'Ped.' (pedal) marking is at the bottom right.



ab au-di-ti-ó-ne má - - - - - la

Man.

This system continues the musical score. The upper staff has a melodic line with a fermata over 'ma'. The lower staff continues the accompaniment. The lyrics 'ab au-di-ti-ó-ne má' are under the first staff, and 'la' is at the end. A 'Man.' (manera) marking is at the bottom right.



* non ti - mé -

Ped.

This system continues the musical score. The upper staff has a melodic line with a fermata over 'mé'. The lower staff continues the accompaniment. The lyrics 'non ti - mé' are under the second staff. A '*' marking is above the first staff, and a 'Ped.' (pedal) marking is at the bottom left.



rit bit.

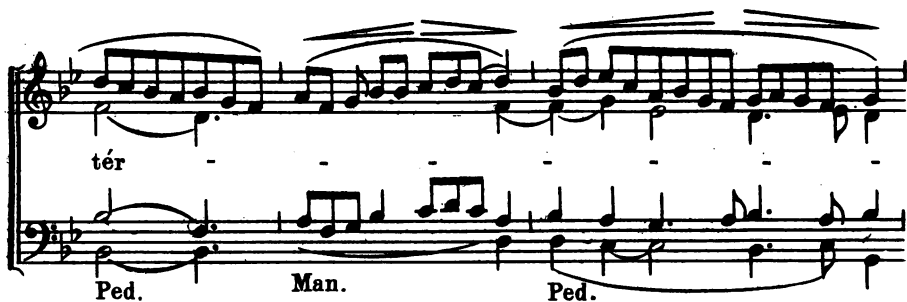
This system is the final one on the page. The upper staff has a melodic line with a fermata over the final note. The lower staff continues the accompaniment. The lyrics 'bit.' are under the first staff. A 'rit' (ritardando) marking is above the second staff.



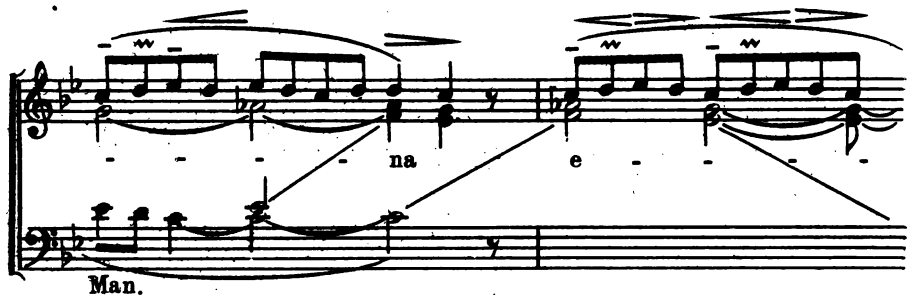
ce - at é - is (ee)



rall Chanters
(s) ♯ In me - mó - ri - a æ -
Man.



tér
Ped. Man. Ped.




na e
Man.



rit ju - - - - - stus:

Ped.

This system shows the first two staves of a musical piece. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The lyrics 'rit ju' are under the first staff, and 'stus:' is at the end. A 'Ped.' (pedal) marking is at the bottom right.



ab au-di-ti-ó-ne má - - - - - la

Man.

This system continues the musical piece. The upper staff has more complex rhythmic patterns, including triplets and sixteenth notes. The lower staff continues the accompaniment. The lyrics 'ab au-di-ti-ó-ne má' are under the first staff, and 'la' is at the end. A 'Man.' (manera) marking is at the bottom right.



* non ti - mé -

Ped.

This system continues the musical piece. The upper staff features a melodic line with a star symbol (*) above it. The lower staff continues the accompaniment. The lyrics 'non ti - mé -' are under the second staff. A 'Ped.' (pedal) marking is at the bottom.



bit.

rit

This system is the final one on the page. The upper staff has a 'rit' (ritardando) marking above it. The lower staff continues the accompaniment. The lyrics 'bit.' are under the first staff.

Tractus

Eighth Mode
Chanters

Tutti

Ab-sól - - ve* Dó - mi-ne,

á - ni-mas ó-mni-um fi - dé - li - um de-fun - ctó -

rum ah ó - mni vín - cu-lo

de - li - - ctó - rum.

Ped.

V. Et grá - ti - a tu - a il - lis suc-cu - rén - -



te me-re-án - tur e - vá - de-re



ju-dí - ci-um ul-ti - ó - nis. *rall*



a tempo Et lú - cis æ - tér - næ. be-a - ti-tú



di - ne* pér - fru-i (ee)



rall

Tractus

Eighth Mode
Chanters

Tutti

Ab-sól - - ve* Dó - mi-ne,

á - ni-mas ó-mni-um fi - dé - li - um de-fun - ctó -

rum aó - mni vín - cu-lo

de - li - - - ctó - rum.

Ped.

V. Et grá - ti - a tu - a il - lis suc-cu - rén - - -




te me-re-án - tur e - vá - de-re



ju-dí - ci-um ul-ti - ó - nis. *rall*



a tempo Et lú - cis æ - tér - næ. be-a - ti-tú



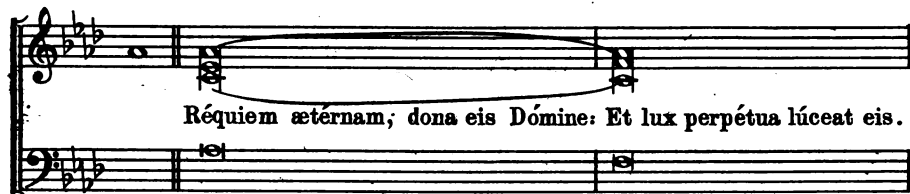
di - ne* pér - fru-i (ee)



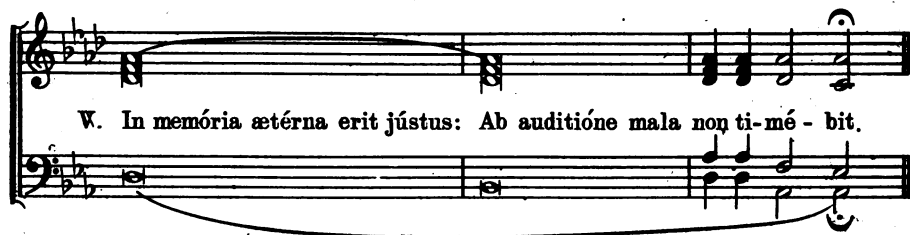
rall

Optional Setting of the Graduale and Tractus

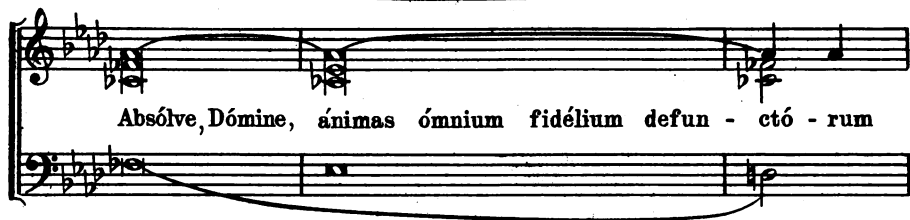
The following Chords can be used to accompany the recitation of the Graduale and Tractus, should a shorter version be preferred.



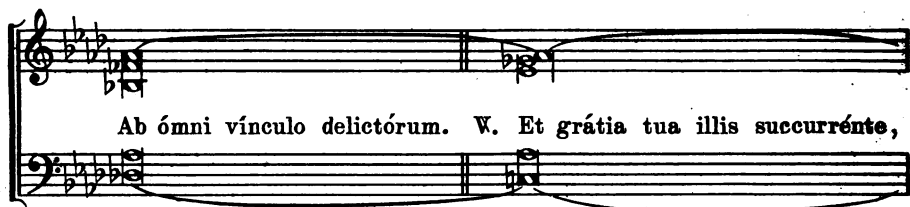
Réquiem aeternam; dona eis Dómine: Et lux perpétua lúceat eis.



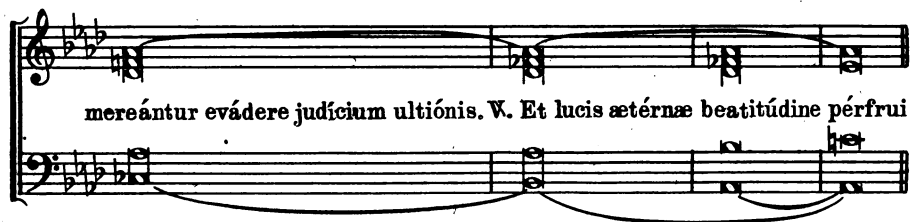
V. In memória aeterna erit jústus: Ab auditióne mala non ti-mé-bit.



Absólve, Dómine, ánimas ómnium fidélium defun-ctó-rum



Ab ómni vínculo delictórum. V. Et grátia tua illis succurrénte,



mereántur evádere júdicium ultiónis. V. Et lucis aeternae beatitúdine pérfrui

Sequence

Dies Iræ

First Mode



1. Di - es i - ræ, di - es il - la, Sol - vet sæ -
 2. Quan - tus tre - mor est fu - tú - rus, Quan - do ju -

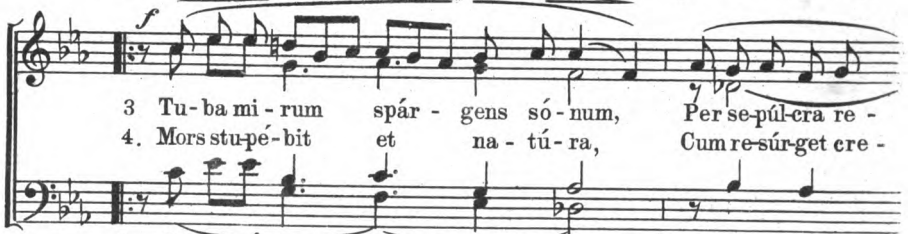
(Ped.)

7. Quid sum mi - ser tunc di - ctú - rus? Quem pa - tró -
 8. Rex tre - mén - dæ ma - je - stá - tis, Qui sal - ván -



1. clum in fa - vil - la. Tes - te Dá - vid cum Si - býl - la.
 2. dex est ven - tú - rus, Cun - cta stri - cte dis - cus - sú - rus!

(Man.)
 7. nem ro - ga - tú - rus? Cum vix ju - stus sit se - cú - rus.
 8. dos sal - vas gra - tis, Sal - va me, fons pi - e - tá - tis.



3 Tu - ba mi - rum spár - gens só - num, Per se - púl - cra re -
 4. Mors stu - pé - bit et na - tú - ra, Cum re - súr - get cre -

9. Re - cor - dá - re Je - su pi - e, Quod sum cau - sa tu -
 10. Quæ - rens me, se - dí - sti las - sus: Red - e - mí - sti cru -

rall



3. gi - ó - num, Có - get ó - mnes an - te thro - num.
 4. a - tú - ra, Ju - di - cán - ti re - spon - sú - ra.

9. æ vi - æ: Ne me per - das il - la di - e.
 10. cem pas - sus: Tan - tus la - bor non sit cas - sus.

5. Li-ber scri- ptus pro - fe - ré - tur, In quo to-tum
 6. Ju- dex er - go cum se - dé - bit, Quid- quid la- tet

11. Ju- ste ju - dex ul - ti - ó - nis, Do - num fac re -
 12. In - ge - mí - sco, tam- quam re - us: Cul - pa ru- bet

D.C. to 7, 8.

5. con- ti - né - tur, Un- de mun- dus ju- dí - cé - tur
 6. ap - pa - ré - bit: Nil in - ul - tum re - ma - né - bit.

11. mis - si - ó - nis An - te di - em ra - ti - ó - nis.
 12. vul - tus me - us: Sup - pli - cán - ti par - ce De - us.

13. Qui Ma - rí - am ab - sol - ví - sti, Et la - tró -

Gt. Man.
 14. Pre - ces me - æ non sunt dignæ: Sed tu bo -

13. nem ex - au - dí - sti, Mi - hi quo - que spem de - dí - sti.

14. nus fac be - ní - gne, Ne per - én - ni cre - mer i - gne

15. In - ter o - ves lo - - cum prae - sta,

16. Con - fu - tá - tis ma - - le - dí - ctis,

15. Et ab hoe-dis me se-qué-stra, Stá-tu - ens in par-te dex-tra.

16. Flam-mis a-cri-bus ad-dí-ctis: Vo-ca me cum be-ne-dí-ctis.

Ped.

17. O - ro sup-plex et ac-clí - nis, Cor con-tri-tum

Man.

quasi ci - nis: Ge-re cu-ram me-i fi - nis.

rall

(f)

18 and 19 in other versions constitute a single stanza

a tempo

18. La - cri - mó - sa di - es il - la, Qua re - sur -

rall

get ex — fa-víl - la. 19. Ju - di - cán - dus / hó - mó re - us:

Man. Ped.

Hu - ic er - go pár - - ce Dé - us. 20. Pi - e Je - su Dó - mi - ne

Ch. or Gt.

Dó - na e - is ré - qui - em. A - - men.

Man.

☆ (Note) The melody in left hand is to be brought out prominently (on Gt. or Ch.) the right hand accompaniment is to be played on the Swell; very softly.

OFFERTORY

Domine Jesu Christe

Second Mode Chanters Tutti

p Dó-mi - ne Je-su Chri-ste*, Rex gló -

Sw. Man,

ri - æ, lí-be-ra á - ni-mas ó - mni-um fi -

Ped. Ped. Man.

allarg. a tempo

dé - li - um de - fun - ctó - rum, de poe-nis in-fér - ni

Ped. Man. Ped.

allarg. a tempo

et de pro-fún-do la - cu: lí-be-ra e - as de o-re le-ó -

nis, ne ab-sór-be-at e-as tár - ta - rus,

Man.

ne ca-dant in ob - scú - - rum: sed sí - gni-fer

Man.

san - ctus Mí - cha - el re-præ-sén-tet e - - as

Ped Man Ped

in lu - cem sar - ctam* Quam o-lim Á-bra - hæ pro-

mi - sí - sti, et sé - - -

rall *Fine*

- - mi - ni e - - jus. V. Hó-stí - as

leggiere *Man.*

rall

et pré-cés ti-bi Dó-mi - ne lau - dis of - fé-ri - mus:

Ped.

rall

tu sú - ci - pe pro a - ni - má - bus il - lis,

Ped.

quá - rum hó-di - e me-mó - ri - am fá - ci - mus:

rall

fac e - as, Dó-mi - ne, de mor - te tran - sí - re ad vi - tam.

(Man.) *Ped.*

Repeat from "Quam olim" to "ejus" 437

Sanctus and Benedictus

Chanters

Tutti

Sán-ctus*,

Sw.

Sán-ctus,

Ch.

Sán-ctus Dó-mi - nus De-us Sá-ba-oth.

Sw.

Ped.

Man.

Tutti

Ple-ni sunt coe-li et ter-ra gló - ri - a tu a Ho-sán-na in ex-cél-sis.

Gt.

Ped.

Sw. *pp*

I

Be - ne - dí - ctus qui ve - nit in nó - mi - ne

Gt.

f

rall

Dó - mi - ni

Ho - sán - na

in ex - cél - sis.

Gt.

Ped.

Agnus Dei

A - gnus De - i,* qui tol - lis pec - cá - ta mun - di:

Sw. Man.

do - na e - is ré - qui - em. A - gnus De - i,* qui tol - lis pec -

r.h. Sw. pp Ped. Gt. Man.

cá - ta mun - di: do - na e - is ré - qui - em. A - gnus De - i,

Gt. Ped.

qui tol - lis pec - cá - ta mun - di: dó - na e - is ré - qui - em sem - pi - tér - nam.

Sw. rall **

Communion

Eighth Mode Chanters

Tutti

Lux æ - tér - na* lú - ce - at e - is,

Man.

Dó-mi - ne: *Cum San-ctis tu - is in æ - tér - num,

qui - a pi - us es. V. Ré - qui - em æ - tér - nam do - na -

e - is Dó-mi - ne, et lux per-pé - tu - a lú - ce - at e - is

Repeat from "Cum Sanctis" to "Requie"

ABSOLUTION
Libera me Domine
Responsorium

First Mode Chanters

Tutti

Man. Ped.

Lí-be - ra me, Dó - - mi - ne,* de mor - te æ -

This system shows the first two staves of the musical score. The top staff is for the First Mode Chanters and the bottom staff is for the organ. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The lyrics are 'Lí-be - ra me, Dó - - mi - ne,* de mor - te æ -'. The organ part includes markings for 'Man.' (manual) and 'Ped.' (pedal).

Man. Ped.

tér - na in di - e il - la — tre - mén - da: —

This system continues the musical score. The organ part includes markings for 'Man.' and 'Ped.'.

Man.

*Quan - do coe - li mo - vén-di sunt et ter - ra:

This system continues the musical score. The organ part includes a marking for 'Man.'.

† Dum vé - - - ne - ris ju - di - cá - -

This system concludes the musical score. The organ part includes a marking for 'b.' (basso).

re - - - sæ - - - cu - lum per i - - gnem.

Ped. Man. Man.

W. Tremens fá-ctus sum e-go, et tí - me-o dum dis-cús-si-o vé-ne-rit,

Ped. Man.

at - que ven - tú - ra i - ra. * Quán-do coe - li

Ped.

mo - - vén-di sunt et - - ter - ra. W. Di-es il-la,

rall

di - es i - ræ ca - la-mi-tá-tis et mi-sé-ri - æ, di-es magna

Man.

et a - má-ra val - de. † Dum vé - - -

Ped.

- ne - ris ju-di - cá - re - sã - cu - lum

Man. Ped. Man.

per - i - gnem. Ré - qui - em - æ - tér - nam

Man. Ped. Man.

do-na e - is Dó - mi - ne; et lux perpé - tu - a lú - ce - at e - is

Ped.

Repeat "Libera" to "Tremens"

For Responses see No 259 - (10)

SUPPLEMENT

To the St. Gregory Hymnal

The Mass of the Angels

(Missa de Angelis)

(VIII In Festis Duplicibus 5)

with Credo No. 3

Vatican Graduale

Transcribed and Harmonized

by N. A. Montani

Kyrie

Moderately fast

Chanters

Fifth Mode

*all**rall*Ký-ri - e * e - lé-i-son. *ij*

Ped.

Man.

Ped. sung three times in alternate fashion *rall*Chrí-ste e - lé-i-son. *ij*

Sw.

Ped. three times

Ky-ri- e e - lé-i-son. *ij**sung twice*

Chanter

Ped.

(two chanters)

Ch.

(all)

pp rall

Ký-ri- e * (e) ** e - léi-son.

Sw.

Ch.

Sw.

Fifth Mode

Celebrant

Glo - ri - a in ex - cels De - o:

Choir ①*

p

Et in ter-ra pax ho-mi-ni-bus bo-nae vol-un-ta-tis.

Sw.

Man.

Ped.

② *f*

Gt. Lau-da-mus te.

Ch. Be-ne-dí-ci-mus te.

② *pp*

Sw. A-do-ra-mus te.

① *f*

Gt. Glo-ri-fi-éa-mus te.

Ped.

* To obtain contrast and observe the traditional Antiphonal manner of rendition it is suggested that the choir be divided; one section singing the portions indicated by ① the other the portions designated by ②

II

mf

Sw.

Grá-ti-as á-gi-mus ti-bi pró-pter ma-gnam gló-ri-am tu-am.

Man.

Ped.

Gt.

Dó-mi-ne De-us, Rex coe-lé-stis, De-us Pa-ter o-mní-po-tens.

Ped.

Dó-mi-ne Fi-li u-ni-gé-ni-te Je-su Chri-ste.

Sw.

Man

I

a tempo

rall

Gt.

Dó-mi-ne Dé-us, Á-gnus De-i, Fí-li-us Pá-tris.

Man

Ped.

Qui tól-lis pec-cá-ta mún-di, mi-se-ré-re nó-bis.

I

Qui tol-lis pec-cá-ta mún-di, sú-ci-pe de-pre-ca-ti-ó-nem no-stram.

Man

Ped.

II

Qui sé-des ad d'ex-te-ram Pá-tris, mi-se-ré-re no-bis.

Man.

I

Quó-ni-am tu só-lus Sán-etus. Tu só-lus Dó-mi-nus.

II

I Ped.

Gt. Sw. Gt.

Tu so-lus Al-tís-si-mus, Je-su Chri-ste. Cum Sán-cto Spí-ri-tu,

rall Man.

in gló-ri-a Dé-i Pa-tris. A-men.

f a tempo rall Ped.

Ped.

Credo

III

(De Angelis

XVII Century Melody)

Fifth Mode
Celebrant

Choir ①

Cre-do in u-num De - um. Pá - trem o-mni-po-tén-tem,

Sw. Man.

fa - ctó-rem coe-li et ter - ræ, vi-si-bí-li-um ó - mni - um,

Man. Ped. Man.

et in-vi-si-bi - li-um. Et in u-num Dó-mi-num Je-sum Chri-stum,

Ped. Gt.

Fí-li-um De-i u-ni-gé-ni-tum. Et ex Pa-tre na - tum

Sw. Ped.

an-te ó-mni-a sæ - cu-la De-um de De-o, lú-men de lu-mi - ne,

Gt. Man Ped.

De-um ve - rum de Dé-o ve - ro. Gé-ni - tum, non fa - ctum,

Sw.

con-sub-stan-ti - á - lem Pa-tri: per quem ó - mni - a fa - cta sunt.

Qui pró-pter nos hó - mi - nes, et pro-pter no-stram sa - lú - tem

Gt. Man.

rall

de-scén - dit de coe - lis. Et in-car-ná-tus est de Spí-ri-tu

① *Slower*
Swell *pp*

Ch.(or Gt.) *pp*

Sán - cto ex Ma-rí - a Vír-gi - ne: Et ho - mo fa - ctus est.

pp

Ped.

②

Cru-ci - fí - xus é - ti-am pro no - bis: sub Pón -

Ch.

Ped.

rall

ti - o Pi - lá - to, pas-sus, et - se - pul - - tus est.

pp

① *a tempo*

f

Et re-sur-ré-xit tér-ti-a di-e, se-cún-dum Scri-ptú-ras.

Gt.

Man.

②

rall

Et a-scén-dit in cóe-lum: se-det ad délix-te-ram Pa-tris.

Man. Ped.

① *mf*

mf

Sw.

Et í-te-rum ven-tú-rus est cum gló-ri-a, ju-di-cá-re

Man. Ped.

rall

rall

vi-vos, et mór-tu-os: cu-jus re-gni non e-rit fi-nis

II *a tempo*
p
 Et in Spí - ri - tum Sanctum, Dó - mi - num, et vi - vi - fi - cá - tem:
 Sw.
 Man Ped.

rall
 I *a tempo*
p
 qui ex Pa - tre Fi - li - ó - que pro - cé - dit. Qui cum Pa - tre et Fi - li - o
 Ch. Sw.
 Man.

rall
 si - mul ad - o - rá - tur, Et conglo - ri - fi - cá - tur: qui lo - cú - tus est per Pro - phé - tas
 Ped.

III
mf
 Gt.
 Et u - nam san - ctam ca - thó - li - cam et a - po - stó - li - cam Ec - clé - si - am.

①

Con - fi - te - or u - num ba - pti - sma in re - mis - si -

Sw.

Man. Ped.

rall

②

ó - nem pec - ca - tó - rum. Et ex - spé - cto re - sur - re - cti - ó -

Man.

①

nem mor - tu - ó - rum. Et vi - tam ven - tú - ri sæ - cu - li.

Gt.

Tutti

rall

A - - - - - men.

Man. Ped.

Sanctus and Benedictus*

XI Century

Sixth Mode

San - ctus,* San - ctus, San - ctus.

Sw. Ch.

Man. Ped.

ctus Dó - mi - nus Dé-us Sá -

Ped.

ba - oth. Ple - ni sunt coe - li et

Gt.

Ped. Man.

* The Benedictus is to be sung after the Elevation.

ter - ra gló-ri - a tu - a Ho - sán -

I-II Gt.

na in ex - cél - sis.

rall a tempo rall Sw. pp

(*) Be-ne - dí - ctus

Ch. pp ① Soli

p Man.

qui ve - nit in nó-mi-ne Dó - mi - ni.

Tutti

rall

Gt. Ho-sán - - na in ex - cél - - sis,

Ped.

(*) Note:- The "Benedictus" is sung after the Elevation.

Chanters *p* *rall* *a tempo* *rall*

Sw. A - gnus De - i* qui tol - lis pec-cá-ta mun - di:
Ped.

Gt. *rall* *a tempo* *rall* Chanters Tutti
mi-se-ré-re no - bis. A-gnus De - i* qui tol - lis pec-cá-ta
Sw.
Man. Ped. Man. Ped. Man.

rall *a tempo* *rall* Chanters *p* *p* *p*
mun - di: mi-se-ré-re — no - bis. A - gnus De - i*
Gt.
Ped. Ped.

Tutti Sw. *rall*
qui tol - lis pec-cá-ta mun - di: Do-na no-bis — pa - cem.
Sw.
Man. Ped. Man. Ped.

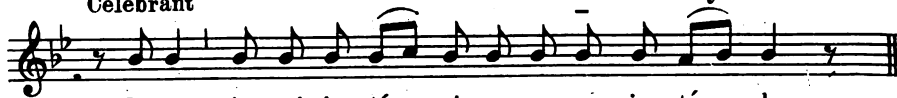
For "Ite Missa Est" and "Deo Gratias" see No. 259 - 13 - ©

Vespers in honor of the Blessed Virgin Mary

*(Can be sung in place of the
proper Vespers of the day)*

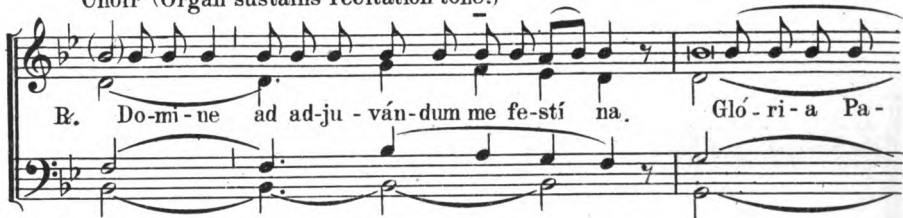
From the Vatican Antiphonale
Transcribed by N. A. Montani

Celebrant



W. De-us in ad-ju - tó - ri - um me-um in - tén - de. .

Choir (Organ sustains recitation tone.)



R. Do-mi - ue ad ad-ju - ván-dum me fe-stí na. Gló-ri - a Pa -



tri, et Fí - li - o, et Spi - rí - tu - i San - cto. Sic ut e - rat



in prin - cí - pi - o, et nunc, et sem - per, et in sæ - cu - la sæ - cu - ló - rum.

(★) From Septuagesima to Easter the Laus tibi is sung instead of the Alleluia.



A - men. Al - le - lú - ia. Laus ti - bi Dó - mi - ne Rex æ - tér - næ gló - ri - æ.

First Antiphon and Psalm

Third Tone (a ending)

Chanter

Choir

Dum es - set _____ rex* in ac - cú - bi - tu su-o, nar-dus me-a →

Dixit

1 Di-xit Dóminus _____ Dó-mi-no me-o: * →

- 2 _____ Donec ponam ini - - - mí - cos tu - os, *
- 3 _____ Virgam virtútis tuæ emittet Dómi- nus ex Si - on: *
- 4 _____ Tecum princípium in die virtútis
tuæ in splendóri - bus san - ctó - rum:*
- 5 _____ Jurávit Dóminus, et non pæni - té - bit e - um: *
- 6 _____ Dominus a _____ dex - tris tu - is, *
- 7 _____ Judicábit in natióibus, im - plé-bit ru - í - nas: *
- 8 _____ De torrénite in _____ vi - a bi - bet: *
- 9 _____ Glória _____ Pa-tri, et Fi - lí - o, *
- 10 _____ Sicut erat in princípio, et nunc, et sem-per, *

(Eastertide add)

de - dit o - dó-rem su - a - vi - tá-tis. Al - le - lú - ia

Dominus (Psalm 109)

1 Sede a déx - - - - tris me - is:—
 2 scabéllum pedum _____ tu - ó - rum,
 3 domináre in médio inimicórum _____ tu - ó - rum.

4 ex útero ante luciferum gé - - - nu - i te.
 5 Tu es sacérdos in ætérnum secúndum órđinem. Mel-chí-se-dech.
 6 confrégit in die iræ su - - - æ re - ges.
 7 conquassábit cápita in terra - - - mul-tó - rum.
 8 proptérea exaltá - - - bit ca - put.
 9 et Spíritu - - - i San - cto.
 10 et in sœcula sœculó - - - rum, A - men

Repeat Antiphon
Dum Esset

Second Antiphon and Psalm

Fourth Tone (A)

Chanter Choir

Lae - va e - jus* sub cá - pi - te me - o, et déx - te - ra il -

Laudate

- 1 Lau - dá - te pú - - - e - ri Dó - mi - num: *→
- 2 _____ Sit nomen Dómini _____ be - ne - dí - ctum, *
- 3 _____ A solis ortu usque _____ ad oc - cá - sum, *
- 4 _____ Excélsus super omnes _____ gen - tes Dó - mi - nus, *
- 5 _____ Quis sicut Dóminus Deus noster,
qui in al - tis há - bi - tat, *
- 6 _____ Súscitans a _____ ter - ra ín - o - pem, *
- 7 _____ Ut cóllocet eum _____ cum prin - cí - pi - bus, *
- 8 _____ Qui habitáre facit stéri - lem in do - mo, *
- 9 _____ Glória Pa - - - tri, et Fí - li - o, *
- 10 _____ Sicut erat in princípío, et nunc, et sem - per, *

rall (Eastertide add)

li - us am - ple - xá - bi - tur me. Al - le - lú - ia.

pueri (Psalm 112)

1. laudá - - - - te no - men Dó - mi - ni.
2. ex hoc nunc, et _____ us - que in sǎ - cu - lum.
3. laudábi - - - - le no - men Dó - mi - ni.
4. et super coelos _____ gló - ri - a e - jus.
5. et humília réspicit in coe _____ lo et in ter - ra?
6. et de stércore _____ é - ri - gens páu - pe - rem.
7. cum princípibus _____ pó - pu - li su - i.
8. matrem fili _____ ó - rum læ - tán - tem
9. et Spi - - - - rí - tu - i San - cto.
10. et in sǎcula sǎ - - - - cu - ló - rum. A - men.

Repeat Antiphon
Lava Ejus

Third Antiphon and Psalm

Third Tone (b)

Chanter

Choir

Ni-gra sum sed for - mó-sa* fi-li - æ Je-rú-sa-lem: íd-e-o di-lé-xit →

Lætatus

1 Læ-tá - tus sum in his quæ _____ di - cta sunt mi - hi: * →

- 2 _____ Stantes erant _____ pe - des no - stri, *
- 3 _____ Jerúsalem, quæ ædifi - cá - tur ut cí - vi - tas: *
- 4 _____ Illuc enim ascenderunt tribus, tri - bus Dó - mi - ni: *
- 5 _____ Quia illic sederunt sedes in ju - dí - ci - o, *
- 6 _____ Rogáte quæ ad pacem sunt Je - rú - sa - lem: *
- 7 _____ Fiat pax in vir - - tú - te tu - a: * |
- 8 _____ Propter fratres meos et pró - xi - mos me - os, *
- 9 _____ Propter domum Dómini De - i no - stri, *
- 10 _____ Glória _____ Pa - tri, et Fí - li - o, *
- 11 _____ Sicut erat in princípio, et nunc, et sem - per, *

(Eastertide add)

me rex, et in-tro-dú-xit me in cu-bí-cu-lum su-um. Al-le-lu-ia.

Man. Ped.

sum (Psalm 121)

- 1 In domum Dó - - - - - mi - ni í - bi - mus.
- 2 in átriis tu - - - - - is Je - rú - sa - lem.
- 3 cujus participatio ejus _____ in id - íp - sum.
- 4 testimónium Israel ad confiténdum no - mi - ni Dó - mi - ni.
- 5 sedes super _____ do - mum Da - vid.
- 6 et abundantia dili - - - - - gén - ti - bus té:
- 7 et abundantia in túr - - - - - ri - bus tu - is.
- 8 loquébar _____ pa - cem de te:
- 9 quæsi vi _____ bo - na ti - bi.
- 10 et Spírí - - - - - tu - i San - cto.
- 11 et in sæcula sæcu - - - - - ló - rum. A - men.

Repeat Antiphon
"Nigra Sum"

Fourth Antiphon and Psalm

Eighth Tone (G)

Chanter

Choir

Jam hi-ems tran-sí-it* im-ber ab-i-it et re-cés-sit: →

Nisi

Nisi Dóminus custodíerit civi-tá-tem, *

- 1 Ni - si Dó - minus ædificáverit _____ do - mum, *
- 2 _____ Nisi Dóminus custodíerit civi - tá - tem, *
- 3 _____ Vanum est vobis ante lucem súr - ge - re: *
- 4 _____ Cum déderit diléctis suis _____ so - mnum:*
- 5 _____ Sicut sagíttæ in manu po - tén - tis: *
- 6 _____ Beátus vir qui implévit desidérium
suum ex ip - sis: *
- 7 _____ Glória Patri, et _____ Fí - li - o, *
- 8 _____ Sicut erat in princípíio, et nunc, et sem - per, *

sur - ge a - mi - ca me - a, et ve - ni, Al - le - lú - já. (Eastertide add)

rall

Dominus (Psalm 126)

- 1 in vanum laboravérunt qui ædī - - fi - cant e - am.
- 2 frustra vigilat qui cu - - stó - dit e - am.
- 3 súrgite postquam sedéritis, qui manducátis pa - nem do - ló - ris.
- 4 ecce hæréditas Dómini, filii: merces, - fru - ctus ven - tris.
- 5 ita filii - - ex - cus - só - rum.
- 6 non confundétur cum loquétur inimícis su - is in por - ta.
- 7 et Spirí - - tu - i San - cto.
- 8 et in sæcula sæcu - - ló - rum. A - men.

Repeat Antiphon
"Jam hiems"

Fifth Antiphon and Psalm

Fourth Tone
Chanter

Choir

Spe-ci-ó-sa fa-cta es* et su-á-vis in de-lí-ci-is →

Lauda

Lau-da Jerú - - - sa - lem Dó - mi-num: * →

- 1 Lau-da Jerú - - - sa - lem Dó - mi-num: * →
- 2 Quóniam confortávit seras portá-rum tu-á - rum: *
- 3 Qui pósuit fines _____ tu - os pa - cem: *
- 4 Qui emíttit elóquium _____ su - am ter - ræ: *
- 5 Qui dat nivem _____ sic - ut la - nam: *
- 6 Mittit crystállum suam sic - ut buc-cél - las: *
- 7 Emíttet verbum suum, et liquefá-ci - et e - a: *
- 8 Qui annúnciat verbum _____ su - um Ja - cob: *
- 9 Nón fecit táliter omni _____ na - ti - ó - ni: *
- 10 Glória Pa - - - tri, et Fí - li - o, *
- 11 Sicut erat in princípio, et _____ nunc, et sem - per, *

The Celebrant intones the Capitulum
After which the Choir sings:

B De-o grá - ti - as.

(Estertide add)

rall.

tu - is, san - cta De - i Gé - ni - trix. Al - le - lú - ia.

Jerusalem (Psalm 147)

1	lauda De	-	-	-	-	um tu - um Si - on.
2	benedíxit fili	-	-	-	-	is tu - is in te.
3	et ádipe frumén -	-	-	-	-	ti sá - ti - at te.
4	velóciter cur -	-	-	-	-	rit ser - mo e - jus.
5	nébulam sicut	-	-	-	-	cí - ne - rem spar - git.
6	ante fáciem frígoris ejus,	-	-	-	-	quis su - sti - né - bit?
7	flabit spíritus ejus,	-	-	-	-	et flu - ent a - quæ.
8	justítias et judíci	-	-	-	-	a su - a Is - ra - ël.
9	et judícia sua non mani	-	-	-	-	fe - stá - vit e - is.
10	et Spi -	-	-	-	-	rí - tu - i San - cto.
11	et in sæcula sæ	-	-	-	-	cu - ló - rum. A - men.

*Repeat Antiphon
"Speciosa"*

The Hymn "Ave Maris Stella" is then sung, (see No 201) after which the following versicle and response are intoned

V. Dignáre me laudáre te Virgo sa crá - ta. (T.P.) Al - le - lu - ia.

R. Da mihi virtútem contra hostes tu - os:

For the Second Vespers the Antiphon to the Magnificat is then intoned by a Chanter and continued by the Choir.

(For the Solemn Version of the Magnificat see No 216)
The version given below is the simple setting.

Antiphon

Ad
(In II

Uchanter Choir

Be-a - tam me di-cent * o - mnes ge-ne - ra-ti - o - nes, ->

Man.

1 Ma-gni - fi - cat * —————→

2 Et ex - sul - távit spíritus _____ me - us * ->

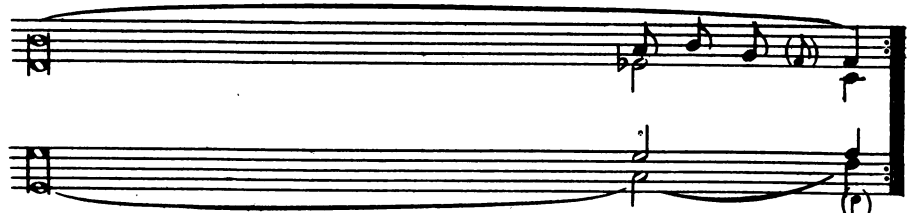
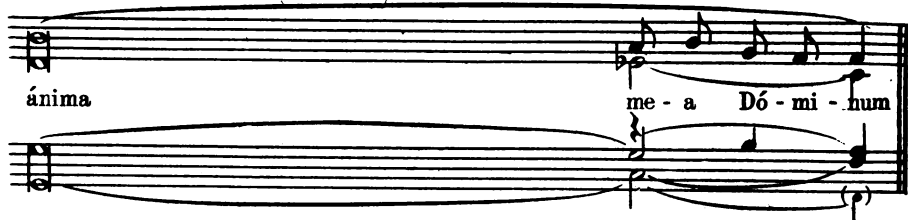
- 3 Qui - a re - spéxit humilitatem ancillæ _____ su - æ: *
- 4 Qui - a fe - cit mihi magna qui _____ pó - tens est: *
- 5 Et mi - se - ricórdia ejus a progénie in pro - gé - ni - es *
- 6 Fe - cit po - téntiam in bráchio _____ su - o: *
- 7 De - pó - su - it poténtes de _____ se - de, *
- 8 E - su - ri - éntes implévit _____ bo - nis: *
- 9 Sus - cé - pit Israel púerum _____ su - um, *
- 10 Sic - ut lo - cútus est ad patres _____ no - stros, *
- 11 Gló - ri - a Patri, et _____ Fí - li - o, *
- 12 Sic - ut e - rat in princípío, et nunc, et _____ sem - per, *

Magnificat

Vesperis)

rall

(Eastertide add)



3 ecce enim ex hoc beátam me dicent omnes gene - ra - ti - ó - nes.

4 et sánctum no - men e - jus.

5 timén ti - bus e - um.

6 dispérsit supérbos mente cor - dis su - i.

7 et exal tá - vit hú - mi - les.

8 et divites dimí sit in - á - nes.

9 recordátus misericór di - æ su - æ.

10 Abraham, et semini e jus in sá - cu - la.

11 et Spírí tu - i San - ctó.

12 et in sácula sæcu ló - rum. A - men.

Repeat Antiphon "Beátam"

Responses after the “Magnificat”

Celebrant

Choir

V. Dóminus vobíscum.

R. Et cum spírítu tu - o.

The musical score is divided into two systems. The first system is for the 'V. Orémus. (etc.)' part, featuring a single staff with a treble clef and a key signature of one flat (B-flat). The second system is for the 'R. A - men.' part, featuring two staves: a treble staff and a bass staff, both with a key signature of one flat. The lyrics 'V. Orémus. (etc.)' and 'R. A - men.' are written below their respective staves.

[illegible]

Choir

R. De - o gra - ti - as.

Cel. Choir

V. Fidélium animæ. etc. B. A - men. Pater noster (secreto)

Cel. Choir

V. Dóminus det nobis suam pa-cem. B. Et vitam ætérnam. A - men.

Cel: Divínium auxiliúm (etc.)

Choir: Amen.

After this, one of the Antiphons to Our Lady is sung according to the season "Alma Redemptóris Mater," "Ave Regina," "Regina Coeli," or "Salve Regina." (See Nos. 277 to 280). (Also 202 - 205)

COMPLINE
**Four Antiphons in honor
 of the Blessed Virgin (★)**

★ Note: See settings in figured style at Nos 202 to 205.

Alma Redemptoris Mater

Fifth Mode
 Chanter

Gregorian
 (Solesmes)

Tutti

Al - - ma* Red-em-ptó-ris Má-ter, quæ pér-vi a cæ-

Man.

li pór-ta má-nes, Et stél-la má-ris, suc-cúr-re ca-dén-ti,

Ped.

súr-ge-re qui cú-rat pó-pu-lo Tu quæ ge-nu-i-sti,

na - tú - ra mi - rán - te, tú - um sán - ctum Ge - ni - tó - rem:

Vir - go pri - us ac pos - té - ri - us, Ga - bri - é - lis ab ó - re

rall

sú - mens il - lud A - ve, pec - ca - tó - rum mi - se - ré - re.

1st Response: (In Advent) Et concepit de Spíritu Sancto.

2nd response: (After Christmas) Dei Génitrix intercede pro nobis.

Ave Regina Coelorum

(Simplified Version)

Sixth Mode

Chanters

Tutti

(Solesmes)

A - ve Re - gi - na cœ - lô - rum* A - ve Dó - mi - na An - ge - lô - rum:

Sál - ve ra - dix, sál - ve por - ta, Ex qua mún - dc lux est ór - ta

Gáu - de Vir - go glo - ri - ó - sa, Su - per ó - mnes spe - ci - ó - sa:

Va - le, o val - de de - có - ra, Et pro nó - bis Chrístum ex - ó -

Response: Da mihi virtútem cónta hóstes túos.

Sixth Mode
Chanter

Tutti

Re-gí - na cóe - li* læ - tá - re, al - le - lú - ia: Qui - a quem

Man. Ped. Man.

me - ru - í - sti por - tá - re al - le - lú - ia: Re - sur - ré - xit, sic - ut

Ped.

dí - xit, al - le - lú - ia: O - ra pro nó - bis Dé - um, al - le - lú - ia.

Man. Ped.

Response

R. Quia surréxit Dóminus vere, al - le - lú - ia.

Salve Regina

Fifth Mode

(Solesmes)

Chanter

Tutti

Sál-ve Re-gí-na,* Ma-ter mi-se-ri-cór-di-æ: Vi-ta, dul-cé - do,

Man. Ped.

et spes nós-tra, sal-ve. Ad te cla-má-mus, éx-su-les, fí-li-i Hé-væ.

Ad te sus-pi-rá-mus, ge-mén-tes et flén-tes in hac lac-ri-má-rum vál-le.

Man. Ped.

E-ia er-go, Ad-vo-cá-ta nós-tra, il-lo-s tu-os mi-se-ri-cór-des ó-cu-los

Man.

*Choir can be divided: sections I and II singing in alternate fashion.

I

ad nos con-vér - te Et Jé - sum, be - ne - dí - ctum frú - ctum vén - tris tú - i,

Ped. Man.

II Sw. I

nó - bis post hoc ex - sí - li - um os - tén - de. O cle mens O

Ped. Ch.

I-II

— pí - a, O — dúl - cis Vir - go Ma - rí - a.

Response:

R. Ut digni efficiámur promissionibus Chrí - sti.

Missa Brevis

A short and easy Mass for Unison Chorus
or Chorus in two or three parts

Nicola A. Montani

Andante
p Voices

III Ky - ri - e e - lé - i

Acc.

pp

Sw.

Ped.

son. Ky - ri - e e - lé - i -

son. Ky - ri - e e - lé - i - son.

Fine

pp

Chri - ste e - lé - son,

Sw.

Organ (Man.)

Chri - ste e - lé - i - son. Chri - ste e -

Ch. *pp*

Man.

lé - i - son, e - lé - i - son.

p *rall*

Ped.

Repeat from beginning to Fine

Celebrant: "Gloria in excelsis Deo:"

Nicola A. Montani

Moderato
 ★ *pp* Choir

Et in ter - ra pax ho - mi - ni - bus

Swell
pp

Ped.

bó - nae vo - lun - tá - tis. Lau -

Gt.

Man.

dá - mus te. Be-ne-di - ci-mus te A - do -

I - II

Slow
pp

Sw.
l.h.

Tutti Faster
ff

ra - mus te. Glo - ri - fi - cá - mus te.

ff *Gt.*

480 (★) Numeral in circle indicates section of choir. Choir is divided into two sections.
 (①) Comprising Solo Voices. (②) General choir.

pp ①

Grá - ti - as á - gi - mus ti - bi pró-pter

Sw. *p*
soft Solo stop.

Sw.
Manual

má - gnam gló - ri - am tu - am.

p ②

Dó - mi - ne De - us, Rex Coe - lé - stis

Sw. *p*

f

De - us Pa - ter o - mní - po - tens

Ch.

Musical score for a hymn, featuring vocal and piano accompaniment. The score is divided into two systems. The first system includes the vocal melody and piano accompaniment for the first two lines of the hymn. The second system includes the vocal melody and piano accompaniment for the next three lines. The score includes various musical notations such as notes, rests, and dynamic markings.

Dó - mi - ne Fi - li u - ni - gé - ni - te,
 Je - su Chri - ste.
 Dó - mi - ne De - us, A - gnus De - i;
 Fí - li - us Pa - tris. Qui tol - lis pec -

Musical markings include: *f*, *Man.*, *Sw.*, *Ped.*, *rall*, *Gt.*, *Slowly*, *pp*, *pp Sw.*

Tutti *f*

cá - ta mún - di: mi - se - ré - re

f *Gt.*

pp *Sw.*

no - bis. Qui tol - lis pec - cá - ta mún -

pp *Sw.*

Tutti *f* *Ped.*

di, Sús - ci - pe de - pre - ca - ti - ó - nem -

f *Gt.*

pp *Sw.*

no - stram, Qui sé - des ad dé - xte - ram

pp *Sw.*

Man.

Tutti
f
 Pá - tris, mi - se - ré - re no - bis.

f Gt. Sw.
 Man. Ped.

Tempo I
f Unison
 Quó - ni - am tu so - lus Sán - ctus,

f Gt.
 Ped.

Tutti *allarg.*
 Tu so - lus Dó - mi - nus. Tu so - lus Al - tís - si - mus,

I *Slower*
pp *rall* *Tutti*
 Je - su Chri - ste. Cum San-cto
a tempo
pp Sw. *rall* *ff Gt.*
 Man.

Spí - ri - tu, Cum San-cto Spí - ri - tu, in gló - ri -

Gt.

rall
 a De - i Pá - tris. A - - - men

rall

Sanctus and Benedictus

Nicola A. Montani

Slowly

p Sw.

Sán - ctus, Sán - ctus,

Ped.

p mf p p

Sán - ctus

Man.

accel

Dó - mi - nus Dé - us Sá - pa - oth.

accel Sw.

Gt.

Plé - ni sunt coe - li et ter - ra gló-ri - a

tu - a. Ho - sán-na in ex-
Faster
ff
Gt. ff
Ped.

cél - sis, Ho - sán - na in ex - cél - sis, Ho - sán-na in ex-
ff
allarg.
ff Gt. allarg.

Andante
Duet

Fine *pp*

cél - sis. (*) Be - ne - dí-ctus qui

Fine *pp* (Sal. & Aeoline)

vé - nit, qui ve-nit in nó-mi-ne Dó - mi -

ne, qui ve-nit in nó-mi-ne Do' - mi - ni.

Ped.

Repeat from % (Hosanna) to Fine

(*) The "Benedictus" is sung after the Elevation.

Moderato

① Solo

First system of the musical score. The vocal line (treble clef) begins with a solo marked with a circled 1. The lyrics are "A - gnus De - i qui tol - lis pec - cá - ta mun - di." The piano accompaniment (grand staff) includes a section marked "Sw. pp" (Swell, pianissimo) and "Ch." (Chorus). The bass line features a "Ped." (Pedal) marking.

Ped.

Tutti

Second system of the musical score. The vocal line continues with the lyrics "mi - se - ré - re no - bis." The piano accompaniment includes a section marked "Gt." (Guitar). The bass line features a "Ped." (Pedal) marking.

③ Solo

p

Third system of the musical score. The vocal line begins with a solo marked with a circled 3. The lyrics are "A - gnus De - i, qui tol - lis pec - cá - ta mun - di:" The piano accompaniment includes a section marked "Sw." (Swell) and "Man." (Mantle). The bass line features a "Ped." (Pedal) marking.

Man.

Tutti

mi - se - ré - re no - bis.

Ch.

Tempo I

III A - gnus De - i qui tol - lis pec - cá - ta mun - di:

Sw.
Ch.

Ped

pp

Do - na no - bis pá - - cem,

pp
Sw.

Man.

rall

do - na no - bis pá - - cem.

p

Ped. *p*